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A COMPLETE INDEX  
VOLUMES 1-25 OF

# Poet Lore

*A Magazine of Letters*

EDITED BY

CHARLOTTE PORTER  
HELEN A. CLARKE

COMPILED BY

FRANK R. HOLMES



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**TO THE SUBSCRIBERS OF POET LORE WHO  
HAVE MADE ITS PUBLICATION POSSIBLE**



## PUBLISHER'S PREFACE

THE publication of this Index of a remarkable periodical during an uninterrupted course of twenty-five years is due mainly to the many requests for such a work received from the magazine's subscribers. Their plea is that the pages have contained so much material of value to the literary world that an Index would constitute an invaluable reference book.

We feel that it is not out of place to give here for those readers who have become acquainted with *POET LORE* during recent years, a brief, historical sketch, mentioning a few of those achievements which have placed the magazine among pioneer periodicals.

Established in 1889 by Charlotte Porter and Helen A. Clarke as a "monthly magazine devoted to Shakespeare and Browning, and to a comparative study of literature," its appearance met with unusual success.

During the first six years of publication it firmly took its stand as a journal that did its own thinking. It spoke of Ibsen as "below no one but Shakespeare" to a nation that had heard only enough of him to jeer. It established its reputation for foresight, the ultimate reason for its greater success in later years, by giving its readers a review of Shakespeare's influence on Japanese literature. This was written eighteen years before the general readers in this country realized that there was such a thing as great literature in Japan.

For the next seven years, the magazine continually added much to its rapidly growing international reputation. In 1890 it discovered and introduced to this country the lyric poet, Mistral, with the existence of whom other periodicals were not familiar until fourteen years later when he shared with Echegaray the Nobel prize for literature. A year later *POET LORE* made its readers acquainted with the work of Strindberg, who has but recently become well known in America. Bohemian literature was taken up in 1892. Bjornson's play, *A Grove* translated from the original Norwegian version of *En Hanske* and authorized by Bjornson himself appeared the same year.

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In the Fall of 1896, in order that certain subjects might be handled more completely in a single issue, the style was changed to a quarterly, under the title of POET LORE, *A Quarterly Magazine of Letters*, and remained as such until 1909. The editors perceiving that Sudermann was to win fame in this country, gave English readers their first glimpse of him in that little masterpiece, *Teja* from his *Morituri*. Hauptmann's *Sunken Bell* published in 1898 was the first translation of any of this dramatist's works into the English language. The work of Selma Lagerlof whose name even now, after she has won the Nobel prize, is unfamiliar to all except pioneer readers, was published in 1899. In 1900 Echegaray, the great Spanish dramatist, who in 1904 shared the Nobel prize with Mistral, as we have already stated, was well known to the readers of POET LORE.

The magazine appreciated the unusual genius of Brieux in 1903, although the general educated public of this country did not learn of him until about two years ago. The publication of plays by Synge and Hyde in 1905, proved POET LORE to be the first among the pioneers in recognizing the real significance of the new Irish literary drama. Schnitzler's first works in English appeared in its pages during 1906.

The following year was one of particular note as during this period Andreyev was first made known to America. D'Annunzio's noblest play, *The Daughter of Joria* appeared and the first English translation of any of Bracco's plays, *Hidden Spring* was published in an authorized version. This writer's *Phantasms* immediately followed. In order to keep abreast with the great European Dramatic movement, POET LORE in 1909 increased the number of issues published yearly, and appeared as a bi-monthly, thus giving its subscribers practically 50 per cent more reading matter. It continued the policy established some years previous in giving as the principal feature of each issue a first English translation of some notable foreign play.

For the next few years up to the closing of the period covered

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In the period referred to, appeared for the first time, work, by Hebbell, Hervieu, Galdos, Tchekkof, Pshibishevsky, Rosmer, Prydz, Duhamel and further original English translations of Hauptmann, Schnitzler and Strindberg. As an example of the breadth of the field from which POET LORE draws its material, we point to a translation of *Sword and Crozier* from the Icelandic of Einarsson which appeared in 1912.

To sum up:—POET LORE has introduced to this country no less than fifty-four European dramatists and eighty-six dramas. POET LORE has gathered the great literary works of every civilized country under the sun and offered them to the English speaking public in advance of any other publication. Continuing the same policy up to the present time, POET LORE is introducing to its readers to-day, the unknown geniuses who are to become world-famous to-morrow. In the words of *The Dial*, POET LORE stands steadfastly for good literature.”

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## COMPILER'S NOTE

Careful attention should be taken of the fact that the issues of Volumes XIV-XV-XVI and XVII of POET LORE are not paged consecutively, but each number begins with "page 1."

In order that there may be no confusion in the reference to these Volumes, we designate first the volume, second the issue of the volume by a letter and third the page of the issue on which the reference appears.

For example: *Aglavaine and Selysette*, (drama) XIV D 11. From the above it will be readily seen that this drama appears on page 11 of the 4th issue of Volume XIV.

In all other volumes the paging is consecutive running from the first issue to the last.



## POET LORE INDEX

Abbott, Francis M., Shakespeare's Birthday in Concord, N. H. .... I, 274  
Above the Gaspereau. .... IX, 321  
"Abt Vogler" Query and Answer. .... II, 28  
    Study Program. .... X, 288  
Abydos (a fragment). .... XX, 192  
"Adam, Lilith, and Eve". .... VIII, 278  
Adam, Villiers de Lisle, The Best Love. .... VIII, 281  
    The Elect of Dreams. .... VIII, 286  
Adventures of Ernest Alembert, The (A Fairy Tale). .... XII, 22  
"A. E": The Neo-Celtic Mystic. .... XVI D. 82  
Aedipus Myth in the Greek Literature, Study Program. .... XI, 102  
Aeschylus, The Religious Teaching of. .... IV, 415  
Aesthetics, May there be a Science of. .... VI, 323  
    Moods, Two. .... X, 235  
    Syllabus for Study of. .... IX, 281  
Africa (Reprint). .... X, 19  
After All. .... XII, 321  
    Moonlight. .... XXII, 399  
    The Storm. .... IX, 477  
Agard, Arthur F., Poetic Personifications of Evil. .... IX, 206  
Aglavaine and Selysette (Drama). .... XIV D. 11  
Agnes Bernauer (Drama). .... XXI, 1  
Agony. .... XXII, 400  
Ah! Happy Boughs, that cannot lose your Leaves. .... V, 526  
"Aims of Literary Study, The". .... VII, 270  
Albee, John, Letter from an Athenian Physician to his  
    Patient, Telesilla, a Maiden of Argos,  
    and her Reply. .... XI, 20  
    Virgil's Art. .... VII, 306  
Aldrich, Thomas Bailey, In Present Day Poets. .... XII, 306  
Alexander, Grace, Art for Man's Sake. .... VI, 605

Alger, George W., *In Memoriam*, Shelley, 1792-1892.....IV, 315  
 Tennyson as Poet of the English People.....VIII, 325  
 "Alkestis" of Euripides and of Browning.....II, 345  
 "Alladine and Palomides" (Drama).....VII, 281  
 All Embracing, The.....XVII, D. 74  
 Allen, Harrison, Poetry and Science.....III, 233  
 Joseph C., *The Julius Cæsar of Shakespeare and of History*.....XIII, 560  
 Katharine, Lucretius the Poet, and Tennyson's Poem "Lucretius".....XI, 529  
 Allison, Susan Whally, *The Stronghold*.....X 491  
 Alysoun, Song to (Early English Lyric).....VI, 62  
 America: a Prophecy (poem).....V, 363  
 A Prophecy of.....V, 93  
 Parley on.....V, 383  
 American Anthology.....XII, 606  
 Brother of the Poet Keats.....XVII, C. 97  
 Drama Society.....XXIII, 152  
 Fiction.....IX, 626  
 of To-day, Realism in.....XVII, C. 76  
 Literature, An Introduction to.....X, 587  
 Music Society.....XVII, A. 139  
 Notes and Queries.....I, 147  
 Patriotic Poems, A Talk on.....V, 342  
 Poem, A Great.....XVII, A. 124  
 Poets, Glimpses of Present Day.....XIII, 527  
 Poetry of the Past Year.....XIII, 123  
 Recent.....XI, 129  
 Americanization of "Das Verlorene Paradies".....XVI, D. 149  
 Americans, French Writers on.....I, 396  
 Ames, Charles G., *The Democracy of Aprile*.....V, 27  
 Amiel's Garden.....XVII, B. 117  
 A Modern Richard.....II, 30  
 Anacreon, Some Lyrics of.....IX, 400  
 Ancient Love Letter An.....XVI, C. 157  
 "Mariner," The Artistic Devices of the.....X, 425  
 Andalusian Love Songs.....XV, B. 74  
 Anderson, Jessie M., Humor in Carlyle and Browning.....II, 421  
 Margaret Steele, Dante's "Beatrice".....XV, A. 45  
 Mary, in "Winter's Tale".....I, 92

M. S. The Color Element in Keats' "Eve  
of St. Agnes".....VIII, 84

W. H., Browning, The Poet of the People...VI, 244

And Pippa Dances (A Mystical Tale).....XVIII, 289

"Andrea Del Sarto".....VIII, 586

A Painter's Poem.....IV, 144

Andreieff (Andreyev) Leonid, To the Stars.....XVIII, 417

Andreyev (Andreieff) Leonid, King Hunger.....XXII, 401

Angelico's Manuscripts, Selections from Doctor.....XXIV, 268

Anglo-Saxon Poems.....I, 577

Annals of a Quiet Browning Club....VII, 225, 356, 436, 556, 619

Annunzio, Gabriele d'.....XVIII, 487

An Italian Landscape.....XVI, C.110

Dithyramb.....XIV, C. 40

The Daughter of Joria.....XVIII, 1

The Dream of a Spring Morning XIV, A.6

The Dream of an Autumn  
Sunset.....XV, A. 6

Annunzio's d' Dramas.....XIX, III, 215

Anthony, Julia B., After Reading the Notes in The  
Furness Variorum "Macbeth".XIII, 608

Antony and Cleopatra.....II, 71, 125, 189

Moral Proportion and Fatalism  
in.....VII, 613

The Comradeship of.....IV, 217

Study Program....XII, 97; XX, 315

and Octavius.....II, 516

Antecedents of Longfellow's "King Robert of Sicily".XIV, B. 127

Antigone of Sophocles and Shakespeare's Isabel..IV, 609

in Boston.....II, 263

"Antonio's Revenge" and "Hamlet".....II, 414

Apparitions (music).....II, 288

April Dreaming.....XXV, 611

Aprile, The Democracy of.....V, 27

Arabic Version of Macbeth's "Moving Wood", An.....II, 247

Arbes, Jakub, Bohemian Novelist.....IV, 1

Newton's Brain.....IV, 429, 511, 569, 616

Under Bush of Lilacs.....IV, 318

Archer, Ruby, the "Idyl of Israel" known as "The  
Song of Solomon" or "Song of Songs" ..XVIII, 97

William, The Dying Drama.....I, 527

## POET LORE INDEX

Armenian Literature, Modern.....IX, 122  
 Are We Approaching a Dark Age.....IV, 637  
 Ariel.....XXV, 217  
 Arion, a Tale of.....X, 8  
 Armin, Robert, Annals of Shakespeare's "Fellow".....I, 507  
 Aristophanes' Apology.....V, 237  
 Arms, Milo, a Poet of Italy, an appreciation of Giosue Carducci.....XVI, B. 67  
 Arnold, Matthew, A Bit of Art from.....VIII, 134  
     and the Spirit of the Age.....X, 589  
     Personalia.....VIII, 100  
     Poetic Characteristics of.....VI, 76  
 Arnold's "Sohrab and Rustum" Blank Verse of.....VII, 497  
 Arnoux, C. E., Translator, The Djinns—Hugo.....XXII, 146  
 "Aroint thee, Witch, Aroint thee".....XIII, 425  
 Art.....XX, 399  
     Beginnings of.....IX, 615  
     for Man's Sake.....VI, 605  
     of Humilis, The.....XXV, 572  
     of the Future, The.....XIII, 357  
     The Use of Ugly in.....XIII, 251  
     Works, Duty on.....I, 298  
 Arthur and Beowulf as English Ideals.....VI, 529  
 Artistic Possibilities of Indian Myths, The.....XV, A. 46  
 Asckenasy, Ysidor, Translator, In Chains—Hervieu.....XX, 81  
 Ashmead Mary A., Hathaway Club.....I, 326  
 Ashurst Richard L., Prolegomena to "Henry IV".....I, 367  
 Assumption of Hannele (Drama).....XX, 161  
 "Astrophel and Stella", Sidney's.....VIII, 570  
 "As You Like It".....IX, 552  
     Character in: An inductive study IV, 31, 81  
     Study Program.....IX, 275  
     The Ethics of.....IV, 498  
     The Plot of: An inductive Study III, 341  
 Athenaeum Press Series, The.....X, 436  
 Athenian Physician, Letter from.....XI, 20  
 At Inspection.....V, 305  
 Atmosphere of Obstacle, The.....VII, 96  
 At the Chasm (Play).....XXIV, 289  
 At the Waking of Helgi.....II, 18  
 Attar and Sanai.....XVI, D. 87  
 Austin, Alfred.....VIII, 53, 110, 111

Bacon, A Forgotten Estimate.....VII, 185  
     Delia, Reminiscences.....III, 593  
     How Shakespeare Illustrates.....IV, 200  
     Roger, Unwilling cause of Baconianism.....IV, 53

Baconianism, Main Source of Recent.....V, 226

Bacon-Shakespeare— Circular Letter, Pott on Bacon's  
     Cipher.....I, 155  
     Controversy.....I, 151  
     Literature Recent.....I, 69; II, 613  
     Questions Answered.....I, 289, 383  
     Resemblance between Bacon and  
         Shakespeare .....I, 98

Bad Grammar, Our Inherited.....VII, 450

Bailey, Louis, Translator: (with Arne Kildal) New  
     Letters of Henrik Ibsen.....XIX, 420  
     Wilhelmina K., Nightfall.....XXI, 96

Baker, Harry T., Two Sonnets.....XVIII, 412  
     Henry L., Genesis.....XIX, 317  
     Louis T., What has Poetry done for the World ..VIII, 145

Balade of Charitie, an Exelente.....IX, 181

Balch, Elizabeth, Japanese Poetry ..XIV, C. 91, D. 83; XVI, B. 94

Ballad of Two Knights.....XXII, 78  
     Queen Ysabeau's Hunting.....XVII. B. 88

Baldwin Eleanor, Is Chaucer Irreligious?.....IV, 537  
     Mary E., Browning's "Jules" and Du  
         Maurier's "Little Billee".....IX, 575

Balkan Poet and Novelist: Ivan Vazoff.....XIX, 98

Ballade of the Ladyes of Lang Syne.....I, 548

Ballads, Old English.....VI, 563

Banfield, Edith Colby, Indian Names.....XV, A. 61

Banks, G. L. (Note).....II, 607  
     Isabella, The True History of the London  
         Shakespeare Tercentenary.....III, 201

Bankside's Shakespeare.....I, 439

Banquo, A study in "Macbeth".....XI, 81  
     Was he Bad.....XI, 396

Barber, Francis, Two Dreams.....XX, 68

Barnard, Clara C., Poetic Characteristics of Matthew  
     Arnold.....VI, 76.

Barnitz, Park, The Art of the Future.....XIII, 357

Barrie's "Peter Pan".....XVII, D. 121

Baron Lucille, Stanislav Pshibishevsky.....XXIII, 111

Bates, Katharine Lee, Knowledge Versus Feeling....VI, 383  
 Batt, Max, The Feeling for Nature.....XVIII, 259  
     Translator: Death and the Fool—Hof-  
         mannsthal.....XXIV, 253  
 Battle Hymn of the Republic, How Written.....XI, 448  
     With the Water Sprite.....II, 185  
 Batt, Max, Translator: The New Star—Fuchs.....XX, 479  
 Baxter, Sylvester: Translator, Das Trunkne Lied.....XXI, 416  
 Bayadère, The.....XXV, 61  
 Beach, Joseph Warren, The Testing of Phaëton.....XXIV, 361  
 Becczner, El Misere...XV, B. 25  
 Beckmann J. H., Hauptmann and Shakespeare.....XXIII, 56  
 Beat of a Wing.....XIX, 234  
     the Wing, The (Drama).....XX, 321  
 Beauduin, Nicolas .....XXV, 322  
     The Poetry of the Epoch.....XXV, 336  
     The Town in Me.....XXV, 348  
 Beauty Lovers.....XVII, C. 68  
 Bee Tender, The.....XIX, 86  
 Beer, Taco H. de, Shakespeare in Dutch.....I, 259  
 Before Dawn (Social Drama).....XX, 241  
 Beggar's Harp.....XV, C. 92  
 Bell, Miss Helen, In Memoriam.....VII, 277  
     The Sunken (Drama).....X, 161  
         Another Interpretation of.....X, 452  
         Symbolism of.....X, 312  
 Bellows, Isabella Francis, Love's Dwelling.....XVII, A. 93  
     Pippa Passes.....VI, 133  
     The Actor in Shakespeare.....V, 589  
 Bellman: The Swedish Poet of Native Romance.....XI, 251  
 Benét, William R., No-More-Fear.....XXIV, 119  
 Bengough S. E., The Music of Language in Venus and  
     Adonis.....IV, 562  
     The Use of Alliteration in  
         Shakespeare's Poems.....V, 190  
 Beowulf and Arthur as English Ideals.....VI, 529  
 Berdoe, Edward, Browning and the Christian Faith.....VIII, 265  
     Browning's Science.....I, 353  
         as shown in  
             “Numpholeptos”.....II, 617  
 Bergen, Thomas D., The Pæsisti of the Nineteenth  
     Century.....XIX, 235

The Songs of Naples.....XXI, 152  
 Berlin Stage during the Past Season.....XII, 570  
 Bernhardt's "Hamlet".....XII, 148  
 Best, Sasha, Georges Duhamel.....XXV, 204  
 Translator:  
     After Midnight—Vildrac.....XXII, 399  
     Heights—Goetze.....XXV, I  
     I am Seeking—Romains.....XXIV, 350  
     In the Shadow of the Statues—  
         Duhamel.....XXV, 371  
     It is not in Vain that I have been  
         Seeking—Romains.....XXIV, 351  
     Life Unanimous—Romains.....XXIV, 112  
     Spring—Vildrac.....XXV, 137  
     The Great White Bird—Vildrac..XXV, 228  
     The Light—Duhamel.....XXV, 161  
     The Prison in Spring—Duhamel ..XXV, 460  
     Those There Are—Vildrac.....XXV, 139  
 Beyond the Gate: De Quincey and Kipling's "Mis-  
     quitta'".....XXII, 317  
 "Bhagavad's Gita" and the Emerson's "Brahma".....I, 253  
     Goethe's "World Spirit",  
         and the Vishnu of the.....I, 401  
 Bibliography of Publications in English Literature..III, 541, 597  
 Bijou, The (Boston).....XXIII, 290  
 Bingely, M. R., Questions on Tennyson's "Idylls of  
     the King".....VIII, 592  
 Binkley C. A., Poetic Interpretation of Nature.....XIII, 53  
 Bird of Time, The.....XXIV, 204  
 Birds of Prey.....XVII, D. 89  
 Birthday Poems to Mr. Trowbridge.....XVII, C. 117  
 "Bishop Blougram", Extract from.....I, 444  
 Björnson, Bjönstjerne, A Glove,....IV, 7,70, 128, 204, 254, 332  
     Beyond Human Strength     XIII, 543  
     The Norwegian Peasant Lad  
         and His Dream Tune.....V, 52  
     Thrond, My First Story.....XI, I  
     When the New Wine Blooms....XXII, I  
 Björnson's Last Drama, "When the New Wine  
     Blooms".....XXII, 70  
 Blackwell, Alice Stone, Translator:  
     The Mass at Dawn—Urbina ..XXIV, 312

Blake, Anne, "Measure for Measure".....III, 538  
 Katharine G., A Short Story of Richard III....XVI, A. 80  
     The Characters of Othello and Iago..XVIII, 236  
 William, America: A Prophecy.....V, 363  
     A sheaf of Poetry and Prose by:  
         Ah, Sunflower.....XI, 25  
         Proverbs of Hell.....XI, 27  
         The Clod and the Pebble.....XI, 26  
         The Garden of Love.....XI, 26  
         The Marriage of Heaven and  
             Hell: The Voice of the  
             Devil.....XI, 28  
     Romanticism, A Phase of.....V, 481  
 Blanc, Maurice Le, She Who Waits.....XVI, A. 36  
 Blauvelt, Mary Taylor, The Religious Teachings of  
     Aeschylus.....IV, 415  
 Block, Louis James, Loin Du Bal.....XII, 17  
     Poetry.....XVIII, 224  
     Sonnets, The Orient, Judea, The  
         Occident.....IX, 473  
     Tennyson's Songs.....VII, 127  
     The Dramatic Sentiment and  
         Tennyson's Plays.....VIII, 512  
     Walt Whitman (A Poem).....V, 422  
 Bloomfield, Leonard, Translator:  
     Before Dawn—Hauptmann.....XX, 241  
 "Bluebird", The Significance of Maeterlinck's.....XXII, 460  
 Bohn, Lewis, Bibliography of New Publications in  
     English Literature.....III, 541, 597  
 Bookish Bits.....I, 246, 298, 392, 445, 587; II, 160, 389; III, 98  
 "Book of Job," Study Program.....XV, B. 140  
 Book, The.....XVI, C. 111  
 Books of the Season, Best New.....X, 604  
     New Editions.....X 140, 604  
     Relating to Poetry and Drama in all  
         languages.....XXV (insert after) 160  
 Booth's, Edwin, Motto.....I, 155  
 Boris, Godunof: Pushkin's.....III, 551  
 Born, Helena, Whitman's Ideal Democracy.....XI, 569  
 Borradaile, H. Ernst, Clowns and Fools of Shakes-  
     peare's Time.....VIII, 206

Bosi P. E., *Here Below*..... XVII, A. 133  
 "Bossism": An Aristocratic Survival..... IV, 158  
 Boulder, Jane Lane, Another Interpretation of "The Sunken Bell"..... X, 452  
 Matthew Arnold and the Spirit of the Age..... X, 589  
 Bourget, Paul, *Payment Time*..... XI, 479  
 Bowles, Janet Payne, Plato as a Literary School for Writers..... XVII, D. 90  
 Boyden, George, The Shakespeare Memorial Plays..... II, 320  
 Bracco, Roberto, *Phantasms*..... XIX, 240  
     *The Hidden Spring*..... XVIII, 143  
 Bradford, Jr. Gamaliel, A Pessimist Poet..... V, 385  
     Elizabethan Women..... XII, 392  
     Nature in the Elizabethan Poets..... VII, 529  
     *The Serpent of Old Nile: A Study of the Cleopatra of Tragedy*..... X, 514  
 "Brahma" and the "Bhagavad Gita"..... I, 253  
 Braithwaite, William Stanley, Four Lyrics..... XXV, 254  
     *Rest Thee! In Thy April Bed*..... XXV, 142  
     *Some Recent Verse*..... XXII, 223  
 Brantôme, Shakespeare's Compliment to..... IV, 449  
 Bratt, Max, The German Fairy Tale Contest..... XVII, D. 109  
 Brausewetter, Ernst, News from the Scandinavian Book Market..... VIII, 601  
 Bray, J. W., Shakespeare as a Critic..... IX, 238  
     The Literary Democracy of William Wordsworth..... VIII, 306  
 Bride of the Moor (Play)..... XXV, 499  
 Bristol, Augusta Cooper, Sketch of life..... XIV, D. 126  
 Britton, Daniel G., Aims and Traits of a World Language..... I, 580  
 Browning, Addresses on..... II, 40  
     Browning on Unconventional Relations..... IV, 266  
     Facettes of Love: From Browning..... I, 1  
     New Poetic Form as shown in Browning..... II, 234

## POET LORE INDEX

Primitive American Poetry.....IV, 329  
 On Art Poems of Browning.....II, 146  
 Suggestions for Browning Study..VIII, 51  
 The Epilogues of Browning: Their  
     Artistic Significance.....IV, 57  
 The Idea of God in "The Sun"....III, 254  
 Traces of Shelley in Browning.....II, 662  
 Britton, J. J., Browning's "Mildred".....V, 266  
     By June Seas.....XIII, 348  
 Broderick, Edwin, The Letters to Sadie.....XII, 347  
     The Price of Sight.....XIII, 354  
 Bronner, Milton, Sarojini Naidu, The New Hindu  
     Poetess.....XX, 61  
     The Cult of Pierrot.....XIX, 318  
     William Ernest Henley, The Inno-  
         vator.....XV, D. 74  
 Brontë Charlotte, A Leaf from an Unopened Volume....IX, 169  
     The Adventures of Ernest Alembert..XII, 22  
     The Green Dwarf.....IX, 479  
     Emily, A Modern Stoic.....IV, 64  
 Brooks, Edward, Magic in Poetry.....IV, 109  
     Florence, The Book.....XVI, C. 111  
     The Symbolism of the "Flame of  
         Life".....XVI, C. 112  
     M. Sears, Browning's "Childe Roland" and  
         Its Danish Source.....IV, 425  
     Sarah W., Some Predecessors of Spenser.....I, 214  
     Van Tyne, The Lyric Origins of Swinburne.XVIII, 468  
     Van Wyck, The Twilight of the Arts.....XXIV, 322  
 Brotherton, Alice Williams, Shakespeare (sonnet).....V, 81  
     The Real Hamlet and the Hamlet  
         Oldest of All.....XVI, D. 110  
         The Seacoast of Bohemia..XX, 159  
 Brown, Anna Robertson, Anglo-Saxon Poems.....I, 577  
     At the Waking of Helgi.....II, 18  
     Battle with the Water-  
         Sprite, The—Beowulf.....II, 185  
         Dream of the Holy Rood,  
             The—Cynewulf.....II, 371  
         Fall of the Angels, The—  
             Caedmon.....II, 251

Happy Land, The—*Cyne-wulf's Phoenix*.....II, 523

Lotus Symbolism in Homer,  
Theocritus, Moschus,  
Tennyson and Browning,  
The.....II, 625

Passing of Scyld—*Beowulf* II, 133

Song to Alysoun (Modernized).....VI, 62

The Battle of Brunanburh  
(Early English Chronicle)....III, 20

The Celtic Element in  
Tennyson's "Lady of  
Shalott".....IV, 408

The Pearl (Early English  
Poem).....V, 434

The Wanderer's Lament  
(Early English Lyric)....III, 140

The Wheel of Fortune—  
*Morte d' Arthur*.....V, 25

Translator: King Lier and  
Cordouille,—*Laymon's  
Brut*.....IV, 19

Browning, Elizabeth B., Account of her Husband's  
Courtship.....X, 315

An Unknown Poem.....III, 281

Birthday.....II, 112

First Editions.....IV, 471

"Flush".....XIII, 607

Her Nickname.....X, 628

Life.....II, 35

On Carlyle.....X, 612

Opinions of Tennyson.....VIII, 23

Rare Poems.....IV, 46

Browning, Robert, and his Critics.....V, 142, 207  
and Mrs. Orr's "Life".....III, 522  
and Whitman.....V, 277  
Art Poems.....II, 145  
as a Dramatic Poet.....VI, 13  
as a Letter Writer.....VIII, 78, 225  
A Sonnet.....V, 288

## POET LORE INDEX

As Others See Him; Berdoe, Jones  
 and Nettleship.....VIII, 265

A Study of Ixion.....IV, 243

as the Poet of Democracy.....IV, 481

Auction Sale of First Editions of...XIII, 315

Books.....III, 366  
 of the Year.....V, 277

Criticism of.....III, 43

Defence of Later Works.....XII, 284

Does "Alkestis" interpret Euripides  
 Fairly?.....VIII, 425

Dramatic Lyrics.....II, 35, 281

English and American appreciation of..I, 494

Epilogues of: Their Artistic Signifi-  
 cance.....IV, 57

Error of.....I, 300

Excerpts from a Sheaf of Letters of..IV, 233

French Enthusiasms satirized in  
 "Two Poets of Croisic".....XI, 382

First American Works (Reprint)  
 First Illustrated Edition.....III, 95

First Editions.....IV, 471

Fitzgerald Affair, The,.....I, 400, 447, 448

Folk Poems: Study Program.....XII, 105

Group of Music Poems, A, Study  
 Program.....X, 288

Religious Poems, Study  
 Program.....X, 103

Human Brotherhood in.....X, 421

Idea of Love.....I, 153

Ideals of Beauty in.....V, 247

Illustrated.....III, 95

Is He a Legitimate Member of  
 the Victorian School.....XII, 317

Letters by.....IX, 83

List of Musical Settings.....I, 430

Love and Duty in Tennyson and....IV, 271

Love Letters.....XI, 301

Macready and.....I, 138

Mastery of Rhyme.....V, 258

Memorial Meetings.....II, 39, 152  
 Notes.....II, 100  
 Publications.....II, 326

Poem.....	I facing	400
Mistaken by Boyesen.....	X,	461
Musical Query and Answer.....	V, 48,	49
Symbolism in.....	III,	260
My Star.....	I,	349
New Letters.....	III,	522
On Unconventional Relations.....	IV,	266
Paris Notes on His Death.....	II,	111
Personal Recollections of.....	II,	130
Poet of the People.....	VI,	244
Poetic Expression.....	V, 87,	89
Form.....	II,	234
Queries and Answers.....	III, 521,	588, 637
Rarities.....	VI,	264
Recent Books.....	IV,	276
Reference List.....	I,	531
Relation of Nature to Man in.....	IV,	238
Religious Teacher, A.....	II,	333
Reminiscences.....	V, 229,	286
Representative of the Times.....	I,	31
Riccardi Palaces and.....	IV,	52
Santayana on: A Pessimist Criticism.	XIII,	97
Scandinavian on, A.....	III,	589
Science.....	I,	353
in "Numpholeptos".....	II,	617
Scientific Allusions.....	II,	137
Shelley's Influence on.....	VII,	18
Study Hints.....	III, 521,	588, 637
"Colombe's Birthday".....	IV,	39
Three Poems relating to Married		
Life.....	V,	453
Study of Rhymes in.....	II,	480
Study Programs.....	VIII, 272,	586; XI, 289,
		403, 608
Suggestions for Study.....	VIII,	51
Sun Symbolism in.....	XI,	55
The Cambridge Edition of.....	VIII,	271
The Definitive Edition of.....	VII,	102
The Joy-Element of.....	XV, B.	95
The Man.....	V,	229
The Paradoxical Ethics of.....	XXIII,	348
The Poetic Structure of [his]		
Shorter Lyrics.....	V,	436

## POET LORE INDEX

The Secret of Pippa's Power.....III, 350  
 The Source of Optimism.....IV, 567  
 Three Types illustrated:  
     Aristocratic, Obsequious,  
     Fraternal.....XIV, B. 133  
 True Greatness of.....I, 470  
 Unpublished Letters of.....III, 524  
 Varients of "Pietro of Albano".....III, 577  
 Versus Browning.....I, 408  
 Whitman and, Reading Course.....X, 421  
 Brownings Kinship of.....XV, C. 106  
     The French Appreciation of.....III, 288  
 Browning's "Andrea del Sarto" a comparative study,  
     Wordsworth's "Michael" and  
     Tennyson's "Enoch Arden".....III, 87  
     A Painter's Poem.....IV, 144  
 And Whitman's Democracy, the Purpose of.....VII, 556  
 "Ask Not One Least Word of Praise"  
     (song).....III, 258  
 "A Soul's Tragedy".....XIII, 411  
 Authorship of Forster's "Strafford".....VI, 555  
 "Bishop Blougram;" Gertrude Darling  
     on.....XVI, A. 136  
 "Blot in the Scutcheon", Production  
     of.....XVI, C. 152  
 Caliban: An objection to, considered...V, 562  
 "Childe Roland".....XIII, 262; XXIV, 53  
     and its Danish Source.....IV, 425  
     and Tennyson's  
         "Vision of Sin".....IX, 256  
 Courtship.....V, 166, 477  
 Evolution of Religion Suggested in  
     Poems.....XVII, B. 113  
 Facettes of Love, From .....I, 1  
 "Flight of the Duchess," The Art Spirit..XI, 266  
 Folk Poems.....XI, 608; XII, 105  
 Form.....II, 300  
 Funeral.....II, 55  
 Hebraic Sympathies.....III, 250  
 Humor.....II, 421  
 Interpretation of Romantic Love.....VI, 225

"Ixion:" An Interpretation of.....V, 626  
 Jews.....I, 53  
 Jewish Affinities.....II, 109  
 "Jules" and Du Maurier's "Little Billee" ..IX, 575  
 "Luria" .....VI, 251  
     Its Story and Its Motive.....II, 19  
 Mesmerism from a Scientific Point of  
     View.....IV, 261  
 "Mildred".....V, 266  
 Musical Erudition.....XII, 151  
 "One Way of Love" (song).....IV facing 288  
 "One Word More", Dante's Allusions in..III, 533  
 Pictures of Chivalry.....XI, 588  
 "Pippa Passes," Performance of by  
     Chicago Musical College School of  
     Acting.....XVI, A. 142  
 Plays, Stage Production of.....XIV, C. 115  
 Poems of Adventure and Heroism,  
     Study Program.....XI, 403  
 Portrait of Napoleon III.....XII, 80  
 Renaissance Pictures in his Poetry.,.....X, 66  
 "Return of the Druses" in Lyric Form..XVI, A. 23  
 "Ring and the Book," Study Program.....X, 569  
 Social Philosophy.....XI, 418  
 "Sordello," Study in the Psychology of  
     Childhood.....VI, 238  
 "Statue and the Bust:" A Parable.....X, 397  
 "Strafford" bearing on a Letter to Lord  
     Carlisle from Lord Wentworth..XVI, B. 139  
     Dramatic Motive in.....V, 515  
 Tablet.....II, 611  
 Theology.....XII, 417  
 Tribute to Shakespeare.....III, 213, 216  
 Brownlow, E. B., Curiosities in Sonnet Literature.....III, 545  
     Sonnets of Sir Thomas Wyatt.....III, 44, 127  
     The Tailed Sonnet.....IV, 454  
     The Structure of the Sonnet.....VIII, 593  
 Browsings in Shakespeare .....XV, C. 70  
 Brunanburh, Battle of (Old English Chronicle).....III, 20  
 Brunetière's French Literature.....XI, 138  
 Bryan, G. S., Pliny's Authors.....XVIII, 519  
     Translator, The Assumption of Hannele XX, 161

Bryant, Frank E., *Thrymskwitha* ..... XIV, A. 36  
     William Cullen, A Forgotten Chapter in the  
         Life of ..... XI, 606  
         “*Thanatopsis*”, Study Program. VI, 520

Bryden, George, The Shakespeare Anniversary at  
     Stratford-on-Avon ..... I, 286

Buckham, James, Some Characteristics of Persian  
     Poetry ..... III, 1  
     Robert B., A Case with a Sequel; a For-  
         gotten Chapter in Bryant’s Life ..... XI, 606

Buell, Colin S., *Banquo*, A Study in “*Macbeth*” ..... XI, 81

Bulleit, Clarence J., *The Wanderer (Anglo-Saxon)* ..... XVII, D. 96

Bullock, Amy H. W., *The Wooing of Damayanti* ..... XVI, B. 51

Bulthaupé’s Interpretation of Hauptmann ..... XVI, B. 117

Burden of Lost Prophets ..... XXV, 370

Burne-Jones on Humanity ..... XVI, A. 135

Burnet, F. D., Translator (with E. W. Olmsted): *The*  
     *Fountain of Satyr* ..... XXI, 88

Burns, Robert, *Dream Craft of* ..... VIII, 233  
     “*Mary in Heaven*” Study Program ..... VI, 213  
     The Religion of ..... VII, 57

Burpee, Lawrence J., *Isabella Valancy Crawford: A*  
     *Canadian Poet* ..... XIII, 575

Burr, Jr., Charles H., “*Hamlet*” Once More ..... III, 615

Burroughs, John, *A Boston Criticism of Whitman* ..... IV, 392  
     Whitman and his Art ..... V, 63

Burton, Richard, *Renaissance Pictures in Browning’s*  
     *Poetry* ..... VI, 66  
     The Democratic and Aristocratic in  
         Literature ..... VIII, 57, 129  
     The Oldest English Lyric ..... V, 57  
     The Quest of Summer ..... IX, 1  
     The Soubrette ..... XI, 13

Butterfly, The (Play) ..... XXI, 401

Byron, Lord, *Dream Craft of* ..... VIII, 233  
     By June Seas ..... XIII, 348  
         Ourselves ..... XXIII, 1  
         The Fireside ..... VIII, 272

Cabell, Mrs. W. D., Translator: *Payment Time—*  
     *Bourget* ..... XI, 479

Caine’s Hall, *The Christian* ..... IX, 606

Caldron, The, Pélleas and Mélisande in Boston....XXIII, 302  
 Caldwell, Eleanor B., Pulse of Spring.....XI'I, 321  
     Mary Grace, A Study of the Sense Epithets of  
         Shelley and Keats.....X, 573  
 Caliban and Ariel.....III, 190  
     upon Sétebos, Study Program.....X, 103  
 Call of Modern Tragedy.....XV, A. 130  
 Canby, Henry Seidel, The Myths of Mary.....XX, 146  
 Caponsacchi.....I, 269  
 Carbery, Ethna, The Poetry of.....XIX, 225  
 Carducci, Giosue, An Appreciation, A Poet of Italy..XVI, B. 67  
 Cardwill, Mary E., Hecate in "Macbeth".....X, 532  
 Carlyle, Thomas, Centenary of.....VIII, 54  
     Unpublished Letter.....III, 48  
 Carmen, Bliss, Above the Gaspereau.....IX, 321  
     At the Road House.....VII, 397  
     Collected Works.....XVII, D. 124  
     In Grand Pré Garden.....XIV, A. 1  
     In Present Day Poets.....XII, 307  
     The Deserted Inn.....XIII, 129  
 Carpenter, Frank Ives, Study of Literature.....VI, 279  
 Carrington, Hereward, Omar Khayyam and Mysticism.XIX, 458  
 Carruth, W. H. Great Poets or Great Poems.....XVII, 378  
     The Nibelungenlied.....XVII, A. 119  
 Cary, F. M., "Timon of Athens".....III, 539  
 Casey, John, From the Book of Visions.....XXV, 251  
 Casson, Lewis, Steps towards a Civic Theatre.....XXII, 212  
 Castro, Eugenio de, The Fountain of the Satyr.....XXI, 88  
 Cather, Willa Sibert, I have no House for Love to  
     Shelter Him.....XVI, B. 50  
     Sketch of Life.....XIV, D. 113  
 Cawein, Madison, Sketch of Life.....XIV, D. 115  
     The Elfin Garden.....XXV, 602  
 Cenas, Heloisé, Translator: To My Reader—Prud'-  
     homme.....XV, B. 139  
 Centaur, The Song of the.....XIII, 248  
 Century's St. Martin's Summer, The.....V, 456  
 Chadwick, John White, Browning's Luria.....VI, 251  
 Chains, The.....XVI, D. 78  
 Chambered Nautilus, The.....VI, 570  
 Chamberlayne, E. S., Mr. Howell's Philosophy and  
     "The Son of Royal Langbrith" ..XVI, C. 144

Channing, Blanche Mary, *The Song of the Centaur*.... XIII, 248  
     Thought-Bearing..... XIV, B. 113

Chanson of Henry IV..... I, 547

Charlton, J., *Browning Memorial Notes*..... II, 100

Character Writing in English Literature..... XXIII, 42

Characteristics of Philosophy and Literature..... XXIV, 122

Chariot of Fire..... XIII, 1

Charles Pelham, Sportsman: His Holiday..... VII, 491

Charon and the Souls..... IX, 353

Chat about Boston Writers..... XIV, B. 17

Chatterton..... IV, 593

Chaucer, Geoffrey, *An Unknown Poem*..... III, 276  
     Ballad to..... III, 349  
     Is [he] Irreligious..... IV, 537  
     Questions..... II, 136  
     Six Weeks with..... III, 630

Cheney, Anne Cleveland, *Clasped Hands*..... XVII, D. 102  
     My Dream..... XVII, D. 102

Chicago *vs* New York as a Dramatic Center..... XXII, 151

Child, Theodore, French Version of the "Willow Song".... I, 172  
     Hamlet in Paris..... II, 557  
     Othello in Paris..... I, 301, 362

Child by the Sea..... XVI, B. 46  
     in the House, The (Play)..... XXIV, 433  
     of To-day The, His Book..... XXV (insert after) 160

"Childe Roland"..... II, 578; XXIV, 53  
     Its Danish Source..... IV, 425  
     Queries Answered..... I, 91, 140  
     The Mood of..... XI, 626  
     To the Dark Tower came..... XIII, 262

Children of Homer, The..... XXIV, 338  
     of the Sun, The (Drama)..... XVII, B. 1

Chintamini (Symbolic Drama)..... XXV, 144

Chivalry, Days of..... I, 583  
     Browning's Pictures of..... XI, 588

"Christabel" contrasted with "Lamia"..... VI, 32

Christiansen, Einar, A Modern Danish Romantic Poet.... VI, 301

Christmas Carol, A..... IX, 33  
     Greeting, A..... XII, 41  
     Magazines and Literary Decay..... V, 39  
     Orgy, The..... IV, 49  
     Tide Poems..... IX, 31

Chronicle, A.....XXV, 255  
 Chubb, Edwin Watts, Shakespeare's Influence on Goethe.....XVI, A. 65  
 Cipher in Shakespeare, No.....I, 291  
 City of the Heart Desire.....XVII, A. 94  
 Civic Theatre.....XXIII, 320  
     Experiments in Massachusetts.....XXIII, 294  
 Clark, Elizabeth M., Study of Rhymes in Browning....II, 481  
 Clarke, C. Cowden, Letter of.....I, 446  
     Helen A., A Course in Shakespeare..XIV A, 117; XIV,  
         B. 151  
     American Poetry of the Past year....XIII, 299  
     A Modern Apollo and the Fates.....III, 518  
     An "Abt Vogler" Query and Answer.... II, 28.  
     A New Willow Song.....I, 27  
     "Analytics of Literature" Again, The..V, 529  
     Antony and Cleopatra—Study  
         Program.....XX, 315  
     A Scientist's Arguments for the  
         Infinite.....XI, 309  
     A Sketch of the Prometheus Myth in  
         Poetry.....IV, 135  
     Ask Not One Least Word of Praise  
         (Music).....III, 258  
     Athenaeum Reviews.....III, 528  
     Barrie's "Peter Pan" .....XVII, D. 21  
     Books Here and There.....XIII, 299  
         of Criticism.....V, 469  
         Literary and Aesthetic Criticism.VI, 362  
         on Tennyson.....V, 630; IX, 138  
     Browning as others see Him.....VIII, 265  
         Books.....III, 366  
         The Cambridge Edition....VIII, 271  
     Brunetière's "French Litera-  
         ture".....XI, 138  
     Charlotte Perkins Stetson as a  
         Philosopher and Poet.....XI, 124  
     Choice Books of the Years: A Group  
         of Essays.....XII, 586  
         "Come Away Death" (Music).III, 212  
     Courthope's Latest Contribution to

## POET LORE INDEX

Poetical Criticism, Part One...XIII, 590  
   Two. XIV, A. 122

Defence of Browning's Later Work. XII, 284

Emerson as an Exponent of the Beautiful  
   in Poetry.....V, 353

Emerson's Last Volume.....VI, 93

Enterprises Private and Public for  
   improving the American Stage. XVII, A. 135

Essays.....VII, 625

Hall Caine's Last Book.....IX, 606

If I were God.....X 139

"In Memoriam" Study Program     V, 574

Interpretation of Browning's "Ixion"....V, 626

Januarie.....frontispiece, IV

Life and Letters.....XIV, B.1; XVIII, 414, 534

"Love's Labor's Lost," Study Program  
   XIV B. 151

"Lowly" Poets.....IX, 298

"Macbeth," Study Program.....XX, 229

Maeterlinck and Sharp.....VII, 157

Meditations in Motley.....VII, 34

Mr. Dodge's Mystery of the West. XVII, D. 112

Mr. Newell's "The Table Round"....X, 309

Mrs. Moulton's O'Shaughnessy....VII, 211

Musical Symbolism in Browning....III, 260

My Star (Music for).....I, 349

New Books of the Season: American  
   Verse.....VI, 620

New Edition of Poe.....VII, 519

New Volumes of Literary Essays....VII, 625

Notable American Verse.....IV, 580

Notes on American Verse..IX 126, 445; X, 134

Notes on New Editions.....VIII, 611  
   on Recent Fiction....VIII, 41, 457, 617

One Way of Love (Music)....IV facing 288

"Othello" Study Program .....XX, 394

"Paracelsus" and "The Data of  
   Ethics".....I, 117

"Pippa Passes," and "Pippa Dances" ..XX, 122

Poetry of Louise Chandler Moulton,  
   The.....XII, 114

Reading Course for a Young Poet.....IX, 118

Recent American Poetry...II, 427; III, 639  
 Verse..V, 375, VI, 204; VIII,  
    95, 370; XVI, D. 152  
 Books on Classical Subjects....VI, 45  
    Stories....X, 132  
 Repetition and Parallelism in English  
     Verse.....VII, 458  
 Review of American Verse.....VII, 566  
     of Three Dramas by American Writers  
    V, 97  
 Some American Poets.....X, 591  
     Modern Portuguese Sonnets....VI, 518  
 Stedman's American Anthology.....XII, 606  
 Sun Symbolism in Browning.....XI, 55  
 The Beginnings of Art.....IX, 615  
 The Life of the Spirit in the Modern  
     English Poet.....VII, 455  
 The Music Lover's Calendar....XVII, D. 122  
 The Playreader.....XXIII, 155, 300  
 The Rossettis.....X, 298  
 Survival of the Essay.....IX, 431  
 The Thrush Song (Music).....I, 510  
 "Twelfth Night," Study Program XVI, A. 124,  
     "King Lear"         "         B. 127  
 Two Volumes of American Verse.....VI, 465  
 Value of Contemporary Judgment.....V, 201  
 Victor Hugo's Letters.....IX, 141  
 Wordsworth and the Coleridges,  
     Lowell and Tolstoy.....XI, 425  
 Also contributor to *Life and Letters*,  
     Notes, The Library, Study,  
     Study Programs, Translations,  
     etc.  
 Clarke, Hugh A., Browning's Musical Eruditions....XII, 151  
     "Caliban".....III, 292  
     "Harold", Verse Translation of....III, 393  
     Music Song from Prometheus..IV facing 384  
     Mary Cowden, Letters of.....I, 445  
 Clasped Hands.....XVII, D. 102  
 Classical Subjects, Recent Books on.....VI, 43  
 Claudia's Garden.....VIII, 478

"Clematis and Ivy" Extracts from unpublished  
Letters of George Eliot VI, I, 57, 182

"Cleon," Discussion of..... III, 294  
Study Program..... X, 103

"Cleopatra," A Criticism..... II, 655  
Dramas..... I, 489  
of Tragedy, The..... X, 514

Cleaveland, Jr., Treadwell, Two Aesthetic Moods,  
1. The Ephemeral; 2. The  
Eternal..... X, 235

Cleveland, Lucy, The Egyptian Girl..... XI, 237

Clod and the Pebble, The..... XI, 26

Cloud, Virginia Woodward, Love Looked Back..... XVI, B. 66  
The Beggar's Harp..... XV, C. 92

Clouds of the Sun..... XV B. 52  
The (Play)..... XXI, 417

Clough and Emerson..... VI, 348

Clowns and Fools of Shakespeare's Time..... VIII, 206

Coates, Florence Earle, Persephone..... XIII, 313

Coblentz, H. E., The Blank Verse of Sohrab and  
Rustram..... VII, 497

Coddington, Hester, Alvilde Prydz..... XXV, 245  
Translator: A Meeting—Prydz..... XXV, 498  
From the Mountain Top—Prydz..... XXV, 459  
He is Coming—Prydz..... XXV, 230

Codicil, The (Drama)..... XIX, 193

Cog, I. N. (historian), Annals of a Quiet Browning  
Club..... VII, 225, 356, 436, 556

Cohen Mary M., Browning as a member of the Vic-  
torian School..... XII, 317

Browning's Hebraic Sympathies..... III, 250

Emma Lazarus, Woman, Poet,  
Patriot..... V, 320

The Source of Browning's Optimism..... IV, 567

Coleridge, Samuel Taylor, Personalia..... VIII, 100

Coleridges, The..... XI, 425

Coleridge's "Ancient Mariner," The Artistic Devices of ..X, 425  
"Christabel" contrasted with Keats'  
"Lamia"..... VI, 32

Collar, Mary Evelyn, A Layman's Impression of  
Pelléas et Mélisande..... XXIII, 158

Collar, William C., New Ideas in Teaching Literature ..VIII, 449

"Colombe's Birthday" by the Julia Marlowe-Taber Company.....VII, 32

Colonial Poets, Early.....XIII, 80

    Prose and Poetry.....XIII, 597

Colton, Arthur W., The First English Essayist:

- Walter Map.....V, 537
- The Saturnalia.....XIX, 90

"Come Away, Death," (Song).....III, 212

Comedy of Errors, Modern.....I, 203

- the Exile.....XVII, A. 51

"Come Live With Me" (Music).....II, 532

Common Street, The.....XXII, 160

Comparative Studies.....IV, 91, 148, 516

Conant, Martha Pike, Giordano Bruno, Martyr and Idealist.....XVII, B. 91

Lucy Scarborough, Group of Sea Poems.....VIII, 476

- In Asolo.....XVIII, 247

Concord School of Dramatic Art.....XIII, 457

Cone, Helen Gray, The Common Street.....XXII, 160

Consummation.....VII, 453

Contemporary French Novelists.....XI, 431

- Judgment, The Value of.....V, 201
- Women Poets in Italy.....XVI, A. 141

Writers Series:

- I. Louise Chandler Moulton ..XII, 114
- II. Louise Imogen Guiney..XIII, 287
- III. Rudyard Kipling....XIV, A. 84

Converse, Florence, Shelley's Influence on Browning...VII, 18

Cook, Albert S., Literary Factors in Tennyson's

- "St. Agnes' Eve".....III, 10
- Literary Genealogy of Tennyson's
- "Ulysses".....III, 499
- New Ideas in Teaching Literature....VIII, 567

Grace Louise, Charles Pelham, sportsman:

- His Holiday.....VII, 491

Cooke, George Willis .....

- XIV, A. facing 1
- Browning as a Religious Teacher..II, 333
- Browning's Interpretation of
- Romantic Love Compared
- to Plato, Dante, Petrarch....VI, 225
- The Future is Better than the
- Past.....XIV, A. 105

## POET LORE INDEX

The Poetic Limitations of  
    “Sordello”.....IV, 612

Copyright Law, Our So-called.....IV, 155

Cordia (Drama).....XIX, 165

“Corinne,” Study Program.....XIII, 430

“Coriolanus,” Moral Proportion and Fatalism in....VIII, 86

Corson, E. R., Adam, Lilith and Eve.....VIII, 278  
    Browning Note, A.....VII, 223

Hiram, Browning’s “Sagacious Swede”.....VI, 373

Light on a curious Allusion in “The  
    Ring and the Book”.....VI, 248

The Aims of Literary Study ..VI, 386, 473, 536

    The Cost of a Poet.....VII, 259

Cost of a Poet, The.....VII, 259

Cosulich, Gilbert, Tito, The Unresisting.....XXIV, 339

“Count Gismond”.....VIII, 272

Country Ramble, A.....XIII, 355

Courthope’s Last Contribution to Poetical Criticism.XIII, 590  
    Latest Contribution to Literary Criti-  
        cism.....XIV, A. 122

Cowan, Alice Gray, Translator:  
    El Miserere—Becczner.....XV, B. 25

Cowell, Harry, San Francisco under Stress.....XVII, C. 73

Cowles, Florence Earle, Dreyfus.....X, 335  
    Longing.....X, 25

Cramp, Helen, Social Theories and Art in Modern  
    Drama.....XXII, 141

Crane, William Ward, The Allegory in “Hamlet”....III, 565

Crawford, Isabella Valancy, A Canadian Poet.....XIII, 575

Crazy Mary.....XXV, 252

Creditor, The (Tragic Comedy).....XXII, 81

Crew, Helen Coale, Twilight in Ireland.....XXII, 150

Criticism, Books of.....V, 469; VI, 362  
    Brief Defense of, A.....VI, 332

Crittenden, C. L., Translator:  
    Birds of Prey—De Lisle.....XVII, D. 89  
    Moonlight—De Lisle.....XVII, D, 87  
    The Fall of the Stars, De Lisle ..XVII, D. 88  
    The Lamp of Heaven—De Lisle....XX, 158  
    The Prairie—De Lisle.....XIX, 89  
    The Red Star—De Lisle.....XIX, 292  
    The Secret of Life—De Lisle.....XX, 80

Crockett, Ingram—The All Embracing.....XVII, D. 74  
 Cross, Allen Eastman—Sonnets from the Portuguese.....I, 172  
 Crowell, Ella, Shakespeare's 'Katharine' and Ibsen's  
     'Nora' .....VIII, 192  
 Cult of Pierrot, The.....XIX, 318  
 Cummings, Prentiss, Browning's "The Statue and  
     the Bust:" A Parable.....X, 397  
 Curel, François De, The Beat of the Wing.....XX, 321  
 Cushman, Herbert Ernest, French Enthusiasms  
     satirized in Brown-  
     ing's "Two Poets of  
     Croisic".....XI, 382  
 "Cymbeline," Study Program.....X, 276  
     The Lesson of.....III, 572  
 "Cyrano De Bergerac," What it is and what it is not....XI, 118

Dabney, O. Frederica, A Son of Spain: José De  
     Espronceda.....VII, 546  
 Dall Caroline A., Comments on Maria Lowell's Poem....X, 22  
     Harriet Beecher Stowe's Life and  
     Letters.....X, 579  
 Roger Bacon, The Unwilling Cause  
     of Baconianism.....IV, 53  
 Damon, Lindsay Todd, The Devil inspires the Monk....VII, 301  
 Dandridge, Danske .....

Poe on Happiness.....XV, D. 108  
     Wild Aster.....XIII, 357

Dangerous Desire for Growth in a Glass House, The..XII, 327  
 Daniel, S., Sonnets to Delia.....VIII, 473  
 Daniels, E. D., A Cursory Review of Symbolism in  
     Maeterlinck's "The Blind".....XIII, 554  
 D'Annunzio, Gabriele.....XVIII, 487  
     "An Italian Landscape".....XVI, C. 110  
     "Dithyramb".....XIV, C. 40  
     "The Daughter of Joria".....XVIII, 1  
     The Dream of a Spring Morning.....XIV, A. 6  
         an Autumn Sunset.....XV, A. 6

D'Annunzio's Dramas.....XIX, 215  
 Dante's Beatrice.....XV, 45  
     Claim to Poetic Eminence.....IV, 490  
     Imperialism.....II, 501  
 "Das Trunkne Lied".....XXI, 416

Dead Friend, A.....XXV, 254  
     Minstrel, The.....XII, 464

Death and the Fool (Drama).....XXIV, 253

Death in the Desert, The, Study Program.....X, 103

Death of the Duc D'Enghien, The (Drama).....XX, 401

De Beer, Taco H., Shakespeare in Dutch.....I, 259

Debit and Credit (Play).....XVII, C. 28

Decadence of American Culture: Why?.....XXIII, 64

De Castro, Eugenio, The Fountain of the Satyr.....XXI, 88

De Curel François, The Beat of the Wing.....XX, 321

Deed Forborne, A.....XV, A. 30

Dehmel, Richard, Longing.....XXIV, 200  
     Many a Night.....XXIV, 125  
     Self Culture.....XXIV, 58  
     Venus-Madonna.....XXIV, 64

Delano, Aline, Translator: A Hindoo Legend—  
     Sienkiewicz.....XV, B. 48  
     Summer-Folk—Gorki.....XVI, C. 1

De Lattie, Louis, A Little Sentimental Voyage.....IX, 186

De Larmandie Comte Leonce, The Story of J. G. N.  
     called "Humilis".....XXV, 576

De Lisle, Adam Villiers, Love of the Natural.....V I, 388  
     Milton's Daughters.....VII, 601  
     The Torture of Hope.....VI, 303

Leconte, Birds of Prey.....XVII, D. 89  
     Moonlight.....XVII, D. 87  
     Noon.....XXIV, 332  
     The Fall of the Stars.....XVII, D. 88  
     The Lamp of Heaven.....XX, 158  
     The Prairie.....XIX, 89  
     The Red Star.....XIX, 292  
     The Secret of Life.....XX, 80

Democratic Vagaries.....IV, 100

Democracy, Whitman's.....XI, 569

Demon's Shell, the (Drama).....XVII, C. 44

Densmore, L. C., Translator: The Last Day....XIII, 484

De Porte, J. Vital (with Ray Temple House) Translator:  
     The Nymph—Gorki.....XXIV, 368

"Der Rote Hahn" .....XIV, B. 114

Deschamps, Eustache, Ballad addressed to Geoffrey  
     Chaucer.....III, 349

Deserted Inn, The.....XIII, 129

De Stael's *Corinne*, "Study Program".....XIII, 430  
 Deus Benignus Et Natura.....XXV, 497  
 Deutsches Künstler Theatre, The.....XXIII, 303  
 De Vellio, Vanjna, My Precious Secret.....XVII, A. 134  
 Devil inspires the Monk, The.....VII, 301  
 Dias, A. Gonclaves, Maraba.....XV, A. 43  
 Dickinson, Thomas, Ristori in America.....XVIII, 243  
 Dies Irae.....XII, 237  
 Djinns, The.....XXII, 146  
 Dillman, Willard—A Complaint of the Times.....XIII, 605  
 Discouragement.....IV, 396  
 Disloyal Wife in Literature.....IX, 265  
 Dithyramb.....XIV, C. 40  
 Divided.....II, 193  
 Dix, Beulah Marie, A Legend of Saint Nicholas....XXV, 473  
 Dizaino, From the verse of the Duchess of Roche-  
     Guyon.....XIX, 478  
 Dodge, Daniel Kilham, A Modern Danish Romantic  
     Poet: Einar Christiansen.....VI, 301  
     Discouragement.....IV, 396  
 Dole, Nathan Haskell, Electric Light Station, The.....VI, 463  
     Emmendation of Pope.....VIII, 635  
     Love at First Sight.....X, 627  
     New Renderings of Omar  
         Khayyam.....X, 293  
     Pope's "Essay on Man"....VIII, 635  
     Pushkin's "Boris Godunof"  
         The Closing Episode.....III, 551  
     Russian Drama.....II, 113  
     Shakespeare and the Russian  
         Drama.....I, 497; II, 113  
     Spanish Origin of Shakespeare's.VIII, 224  
     Stephen Phillip's Rhymes.....X, 448  
     To a Beautiful Nun.....V, 149  
     Translator: Four Days—Garshin..III, 297  
     What is the Rank of Journal-  
         ism in comparison with  
         other Literary Work?...XIV, C. 14  
 "Doll's House," First Translation and Mr. Stedman's  
     opinion of it.....XVI, A. 135  
 Dolson's Eugene C., The Authorship of "The Nut  
     Brown Maid".....XX, 38-



Monna Vanna—Maeterlinck..... XV, C. 1  
 Pélleas and Mélisande—Maeterlinck.. VI, 413  
 The Beat of the Wing—DeCurel... XX, 321  
 The Codicil—Ferrier..... XIX, 193  
 The Death of the Duc D'Enghien—  
     Hennique..... XX, 401  
 The Light—Duhamel..... XXV, 161  
 The Seven Princesses—Maeter-  
     linck..... VI, 29, 87, 150  
 The Sightless—Maeterlinck.V, 159, 218, 273,  
   442  
 Two Husbands—Levedan..... XIX, 207  
 (German) Agnes Bernauer—Hebbel..... XX, 1  
 A Man of the World—Von Ebner-  
     Eschenbach..... XXII, 128  
 Before Dawn—Hauptmann..... XX, 241  
 By Ourselves—Fulda..... XXIII, 1  
 Death and the Fool—Von Hof-  
     mannsthal..... XXIV, 253  
 Debit and Credit—Strindberg.. XVII, C. 28  
 Elga—Hauptmann..... XVII, A. 1  
 Ephraim's Breite—Hauptmann.... XII, 465  
 Hanna Jagert—Hartleben..... XXIV, 369  
 Harold—Van Wildenbruch..... III, 393  
 Heights—Goetze..... XXV, I  
 Johannes—Sudermann..... XI, 161  
 John Herkner—Rosmer..... XXII, 321  
 Judith—Hebbel..... XXV, 257  
 Julie—Strindberg..... XXII, 161  
 Living Hours—Schnitzler.... XVII, A. 36  
 Maria Magdalena—Hebbel..... XXV, 81  
 Morituri: Teias—Sudermann..... IX, 330  
 On Probation—Dreyer..... XIV, B. 40  
 Sancta Susanna—Stramm..... XXV, 514  
 Saint John's Fire—Sudermann..... XV, D 1  
 Simoon—Strindberg..... XVII, C. 21  
 The Assumption of Hannele—  
     Hauptmann..... XX, 161  
 The Bride of the Moor—Stramm.. XXV, 499  
 The Creditor—Strindberg..... XXII, 81  
 The Duke and the Actress—  
     Schnitzler..... XXI, 257

	The Forest Warden—Ludwig	XXIV, 129
	The Lady with the Dagger— Schnitzler	XV, B. 1
	The Legacy—Schnitzler	XXII, 241
	The Master of Palmyra—Wil- brandt	XIII, 160
	The Outcast—Strindberg	XVII, 8
	The Reconciliation—Hauptmann	XXI, 337
	The Rosenhagens—Halbe	XXI, 1
	The Stronger—Strindberg	XVII, A. 47
	The Sunken Bell—Hauptmann	X, 161
	The Three Heron's Feathers— Sudermann	XII, 161
	The Wages of War—Wiegand- Scharrelman	XIX, 29
(Hindu)	Twilight—Rosmer	XXIII, 369
(Icelandic)	Chintamini—Ghose	XXV, 144
	Sword and Crozier—Einarsson	XXIII, 225
	The Marriage—Hyde	XX, 135
	The Sidhe of Ben Mor—Sawyer	XXI, 300
	The Twisting of the Rope—Hyde	XVI, A. 12
(Irish)	Riders to the Sea—Syng	XVI, A. 1
(Italian)	Phantasms—Bracco	XIX, 241
	The Daughter of Joria—d' Annunzio	XVIII, 1
	The Dream of a Spring Morning— d'Annunzio	XIV, A. 6
	The Dream of an Autumn Sunset— d'Annunzio	XV, A. 6
(Japanese)	The Hidden Spring—Bracco	XVIII, 143
	Kanawa	XVIII, 222
	The Demon's Shell	XVII, C. 44
	The Melon Thief	XV, A. 40
(Norwegian)	A Glove—Björnson	IV, 7, 70, 128, 204, 254, 332
	He is Coming—Prydz	XXV, 230
	When the New Wine Blooms— Björnson	XXII, 1
(Russian)	A Night's Lodging—Gorki	XVI, D. 3
	For Happiness—Pshibishevsky	XXIII, 81
	Fortune Favors Fools—Nardony	XXIII, 305

King Hunger—Andreyev (Andreieff) XXII, 401  
 Summer-Folk—Gorki..... XVI, C. 1  
 The Children of the Sun—Gorki.. XVII, B. 1  
 The Sea Gull—Tchelkof..... XXIV, 1  
 The Smug Citizen—Gorki..... XVII, D. 1  
 To the Stars—Andreyev (Andreyev) XVIII, 417

(Spanish) The Grandfather—Galdos..... XXI, 161  
 Madman or Saint—Echegaray... XXIII, 161  
 The Madman Divine—Echegaray.. XIX, 1

Drama and Poetry, Recent German..... XVIII, 123  
 German, and Pippa Dances—Hauptmann .. XVIII, 289  
 in Relation to Truth..... VII, 149  
 League of America..... XXIII, 149  
 Origin of..... XIII, 603  
 Realistic..... II, 33  
 Taliesin: A Masque..... VIII, 1, 63, 292  
 The Dying..... I, 527  
 The Irish Literary..... XVI, A. 40  
 The Technique of the..... VII, 214

Dramas A Review of Three by American Writers..... V, 97  
 d'Annunzio..... XIX, 111, 215  
 of M. Paul Hervieu..... XIV, C, 79; XV, A. 77  
 of New England..... V, 371  
 Recent Poetic, Phillips' "Ulysses"..... XIV, A. 128

Dramatic Criticism..... XXIV, 201  
 Sentiment and Tennyson's Plays..... VIII, 512

Dream and the Business..... XXIV, 126  
 of a Spring Morning, The..... XIV, A. 6  
 of a Tourney, A..... XI, 476  
 of an Autumn Sunset (Drama)..... XV, A. 6  
 of the Holy Rood..... II, 371

Dreams, The Elect of..... VIII, 281  
 The Literature of..... VIII, 233

Dreyfus..... X, 335  
 Dreyer, Max, On Probation..... XIV, B. 40  
 Drury, Mary R., A Fable..... XIV, D. 65  
 Dryfus R., Titus Andronicus..... III, 539  
 Duffield, C. W., "Unreason of a She-Intelligence"..... III, 45  
 Dugdale, Jennie Bard—The Grave of Edgar Allan Poe .. XI, 583  
 Duhamel, Georges..... XXV, 204

In the Shadow of the Statues.....XXV, 371  
 The Light.....XXV, 161  
 The Prison in Spring.....XXV, 460  
 Duke and the Actress, The (Play).....XXI, 257  
 Du Maurier's "Little Billee" and Browning's "Jules" ..IX, 575  
 Dunbar, Mary Louise, Pastoral Poetry.....XVIII, 265  
     Translator: Noon—De Lisle..XXIV, 332  
 Duncan, Isadora, Priestess.....XXI, 480  
 Dunning, Homer N., Translator: The Enchanted  
     Garden.....XXII, 319  
 Durand, The Fabliau of the Three Hunchbacks..XXIV, 333  
     (After the Mediæval French of)..  
 Durdik, Pavée, with Josef Jiří Kral, Translator:  
     "Hamlet and Don Quixote"—  
     Turgeniev.....IV, 169  
 During the Riot.....V, 603  
 Duse's Magda.....VIII, 557  
 Dutch and Flemish Poets, Modern.....XIII, 386  
 Du Val, Marita, "Here's to the Little Gentleman in  
     Black Velvet".....XVI, A. 56  
 Dwarf, The Green.....IX, 479  
 "Each and All", Study Program.....VI, 273  
 Earll, M. A., Faust Problem: What was the Homunculus.....XIII, 269  
 Easton, Morton W., Tendencies of English and  
     French Literature during  
     the Elizabethan Period.....I, 157  
 Ebner-Eschenbach, Marie von, A Man of the World..XXII, 128  
 Echegaray José.....XX, 218  
     Madman or Saint.....XXIII, 161  
     Samper's Sonnet on.....XX, 228  
     Some Aspects of.....XXI, 234  
     Spanish Statesman, Dramatist, Poet.XII, 405  
     The Madman Divine.....XIX, I  
 Eckert, Lawrence Ida, The Louisiana Purchase,  
     Exposition Ode.....XV, C. 113  
 Eclipse of Seriousness in Contemporary Literature.....IX, 36  
 Edgren, Hjalmar, Antecedents of Longfellow's  
     "Robert of Sicily".....XIV, B. 127  
     Translator: Ibsen's "On the High-  
     lands".....XIII, 335

Editions, New.....VIII, 611  
 Egge, Albert E., Translator:  
     The Lay of Thrym (from the Old  
         Norse of Elder Edda).....XXII, 309  
 Egyptian Girl, The.....XI, 237  
 Einarsson Indridi: Icelandic Dramatist and his Saga  
     Drama.....XXIII, 284  
     Sword and Crozier.....XXIII, 225  
 Eiseman Fred, Translator  
     The Sea Gull—Tchekkof.....XXIV, 1  
 Electric-Light Station, The.....VI, 463  
 Elder, L. W., A Philosophical Note on "King John".....XXII, 314  
     Shakespeare's Political Philosophy.....XXI, 483  
 Elenáki.....IX, 355  
 Elfin Garden, The.....XXV, 602  
 Elga (Drama).....XVII, A 1  
 Eliot, George, Extracts from "Clematis and Ivy"  
     Unpublished Letter.....VI, 1, 57, 182  
 Elizabethan Literature.....I, 101  
     Lyrics.....VII, 213  
     Novelist.....IX, 47  
     Women.....XII, 392  
 "Eliza's Golden Time, In Great".....V, 431  
 Ellis F. S., On "The House of the Wolfings".....I, 583  
 Elmendorf, Marion L., A Recent Renaissance.....II, 401, 449  
 El Miserere.....XV,B. 25  
 Elmquist, A. Louis, Translator: Song—Topelius.....XXIV, 207  
 Emerson, Oliver F., Antony and Cleopatra.....II, 71, 125, 188  
     Octavius.....II, 516  
 Ralph Waldo.....X, 76  
     and Clough.....VI, 348  
     A Poem in honor of.....XIV, C. 19  
         as an Exponent of the  
             Beautiful in Poetry.....V, 353  
     Sterling Letters.....X, 143  
     The Friendship of Whitman and.....VII, 71  
     Two Unpublished Letters by.....XIV, A. 104  
 Emerson's "Brahma" and the "Bhagavad Gita".....I, 253  
     "Circles" Study Program.....X, 284  
     "Each and All" Study Program.....VI, 273  
     Last Volume.....VI, 93  
     Mystic Verse, Clews to.....XI, 243; XII, 71, 270

## POET LORE INDEX

Poems? What Bearing Have Their Titles  
 on..... XIV, C 65  
 "Self Reliance" Study Program..... XIV, A. 111  
 "World Soul"..... VI, 348

Enchanted Garden, The..... XXII, 319  
 Ende, Amelia von— Among the German Writers.... XVIII, 481  
 German-American Literature.. XVII, C. 108  
 German Drama, Poetry and  
 Fiction..... XIX, 120  
 Recent Poetry and Drama..... XVIII, 123  
 Works by German Writers.XVIII,  
 404

The Ethical Message of Richard  
 Hovey's Poem in Dramas..... XX, 69  
 The German Book World..... XVIII, 280  
 Translator: The Dawn—Viele-  
 Griffin..... XXII, 398  
 The Wages of War—Wiegand and  
 Scharrelmann..... XIX, 129  
 Walt Whitman and Arno Holz.. XVI, B. 61

English and German Literature in the Eighteenth  
 Century..... II, 57, 169  
 Early Prize for the Study of..... I, 154  
 Hexameter..... XXIII, 139  
 Life and Literature, Study Program..... II, 489  
 Literature, Bibliography of New Publica-  
 tions..... III, 541, 597  
 Character Writing in..... XXIII, 42  
 During the Elizabethan Period.... I, 157  
 in America, A Word on..... I, 210  
 The Evolution of Woman in..... X, 242  
 of Lafcadio Hearn, The..... XVI, A. 53  
 Enterprises, Private and Public for Improving the  
 American Stage..... XVII, A. 135

Epic, Our Anglo-Saxon..... VI, 565  
 Epigram and Its Greatest Master, Martial, The.... XVI, D. 67  
 Life..... XXIII, 79  
 Ephraim's Breite (Drama)..... XII, 465  
 Epilogues of Browning..... IV, 57  
 "Epistle" Spider Allusions in..... I, 518  
 Epitaph..... X, 629

Erinna to Sappho..... XXIV, 199  
 "Es Lebe Das Leben"..... XIV, B. 114  
 Essay, The Survival of the..... IX, 431  
 Essayist, The First English..... V, 537  
 Essays..... VII, 625  
 Essentials of Literary Appreciation, Some..... XX, 390  
 Euripides, Does Browning's "Alkestis" interpret  
     [it] Fairly..... VIII, 425  
 "Evangeline," A Product of Swedish Influence? Is..... XIX, 301  
     An Unpublished Letter from Long-  
         fellow on..... XIV A. 108  
 Evans F. C., Translator:  
     Art—Gautier..... XX, 399  
     Songs from "Le Bonne Chanson,"  
         Verlaine..... XVI, D. 80  
     The Death of the Duc D'Enghien—  
         Hennique..... XX, 401  
 Eventide..... XXIII, 368  
 Everett, Charles Carroll, "Sordello"  
     The Hero as Man..... VIII, 313  
     Poet..... VIII, 243  
 Robert Iphys, Icarus..... XV, D. 71  
     Love's Banquet..... XV, B. facing 18  
     The Call of Modern Tragedy .XV, A. 130  
     The Hushed Strain..... XV, A. 39  
 Evolution of "Hamlet" Criticism, The..... XV, A. 87  
     of Religion as suggested in Browning's  
         Poems..... XVII, B. 113  
 Ewing, Jr. Thomas, Translator:  
     Horace's: Epode XI..... XXI, 415  
         Ode I: 5..... XXII, 222  
             II: 16..... XXII, 145  
             IV: 7..... XXIII, 80  
         Satire, I, IX..... XXI, 149  
             to His Wine Jug..... XXI, 487  
 Eyes in Shakespeare..... I, 479  
 Fable, A..... XIV, D: 65  
 Fabliau of the Three Hunchbacks, The..... XXIV, 333  
 Facettes of Love from Browning..... I, 1  
 Faded Leaves (from the Norse)..... III, 311  
 Failure..... X, 234

Fairy Rhythms, Shakespeare's..... I, 30  
 Faithless, The..... XVIII, 533  
 Fall of the Angels..... II, 251  
     Stars, The..... XVII, D. 88  
 Falstaff, was he Immoral..... II, 142  
     Why [he] dies in "Henry V"..... VIII, 330  
 Falstaff's Death..... I, 346  
 Farquahar, Gentle George..... VI, 406  
 Farwell, Arthur, The Artistic Possibilities of Indian  
     Myths..... XV, A. 46  
 Fate: A Parable..... XVII, C. 103  
 Faust A. B., Friedrich Spielhagen: The Veteran Ger-  
     man Novelist..... XVI, D. 131  
 "Faust" Problem, A: What was the Homunculus.... XIII, 269  
     The Essence of Goethe's..... IV, 504  
     Study Program..... XV, B. 140  
 Favorites of Fortune..... VIII, 377  
 Fawcett, Edgar, Lincoln Loquitur..... XI, 528  
 Fay, Frances C., Translator:  
     Forgiveness—Lemaître.. XXIV, 209  
 Feipel, Louis N., A Perennial Witticism *vs* A Shakes-  
     perean Crux..... XXIII, 341  
 Ferishtah's Fancies..... III, 379  
 Ferrier Paul, The Codicil..... XIX, 193  
 Ficke, Arthur Davidson, Translator: The Stormbird—  
     Roelvink..... XXIV, 65  
 Fiction, Notes on Recent..... VIII, 41, 657, 617  
     The Primitive Man in Modern..... XIX, 212  
 Fidelity..... XVIII, 413  
 Field, Louise Maunsell, The Happy Ending..... XVII, A. 97  
     The Motherless Heroine.... XVII, D. 99  
 Fillmore, J. E., War..... XXV, 523  
 Finch, Lucine, The Butterfly..... XXI, 401  
 Fireflies: A Little Reverie..... VIII, 376  
 Firkins, Oscar W., Poetry and Prose in Life and  
     Literature..... XV, C. 77  
     The Paradoxical Ethics of Brown-  
         ing..... XXIII, 348  
     The Supernatural in Two Recent  
         Plays..... XX, 438  
 First American Shakespeare Society..... II, 534

Fisher, Katharine Rolston, *The Woman Egoist*,  
Meredith's "Cecilia".....XXIV, 113

Fiske Isabella Howe, *Clouds of the Sun*.....XV, B. 52  
*Comedy of the Exile*.....XVII, A 51  
*Flame*.....XVII, C. 94  
*Justice*.....XVII, C. 95  
*Poetry and a Courageous  
Publisher*.....XV, A. 113

The Life of the Bee.....XIV, C. 59  
The Stirrups of Eros.....XVI, B. 76  
To a Child.....XVII, C. 96  
What Flush might have said....XIII, 607

Fitzgerald, Caroline "Venetia Victrix".....I, 379  
Edward, Letters and Literary Remains of....I, 447

Flame ..... XVII, C. 94

Flame of Life, The Symbolism of the.....XVI, C. 112  
"Flammandia Moenia Mundi".....XVII, B. 86

Fleay, F. G., Annals of Shakespeare's "Fellow:" Rob-  
ert Armin.....I, 507  
Gentle Will, Our Fellow....V, 7, 72, 129, 183, 254,  
414, 505, 564, 612  
Story of Shelley's Life in his "Epipsy-  
chidion".....II, 225

Fleischer, Charles, Leadership—Autocratic, Obse-  
quious, Fraternal.....XIV, B. 133

Flemish and Dutch Poets, Modern.....XIII, 386  
"Flight of the Duchess"; Art Spirit in Browning's.....XI, 266

Florer, Warren Washburn, Hillingenlei.....XVIII, 377  
Recent German Criticism:  
Herman Sudermann.....XVI, C. 116

Fogazzaro, Antonio, Italian Literature.....XVIII, 133  
Folio, Frank, Bookish Bits I, 160; II, 246, 298, 392, 445, 587, 389;  
III, 98  
First Performance of "King John".....III, 487

Folk Poems, Browning's Study Program.....XII, 105

Fool on a Roof.....XXV, 53

Ford, Harriet, "Andrea Del Sarto": A Painter's Poem..IV, 144  
Browning right about the Riccardi  
Palace.....III, 648

Julia Ellsworth, A. E., The Neo-Celtic Mystic..XVI, D. 82

Forest Warden, The (Tragedy).....XXIV, 129

Forgiveness (Play).....XXIV, 209  
     A.....VIII, 272  
 Forgotten Art, A.....XIX, 488  
 For Green is Hope (from the Norse).....III, 315  
 For Happiness (Drama).....XXIII, 81  
 "Forster's" Life of Strafford—Is it Forster's or Browning's VI, 555  
 Fortune Favors Fools (Musical Comedy).....XXIII, 305  
 Foster, Nancy K., A word for Rossetti.....XXI, 322  
 Fountain of the Satyr.....XXI, 88  
 Four Days (from the Russian of Vasevold Garshin)....III, 297  
     Lyrics.....XXV, 254  
 "Fra Lippo Lippi".....VIII, 586  
 France, Anatole, M. Pigeonneau's Inadvertent  
     Romance.....XI, 128  
     Travel in Old.....XI, 436  
 Fray Luis De Leon to his Pupil.....XXII, 79  
 Freedom, A Dream of.....V, 382  
     to Write and to Print.....II, 529  
 French Curio, A.....XIII, 459  
     Enthusiasm satirized in Browning's "Two  
         Poets of Croisic".....XI, 382  
         Literature during the Elizabethan Period.....I, 157  
         Poets and Novelists, Current.....XVIII, 113  
         Writers on Americans.....I 396  
 Frenzel, Karl, On the Berlin Theatre.....XII, 571  
 Frey, A. R., First Shakespeare Society Records.....II, 534  
 Frier Bacon and Frier Bungay: Performance of by  
     University of Illinois.....XVI, B. 142  
 Frithiof the Bold, Story of.....XII, 353  
 From an Unpublished Sequence.....XXV, 226  
     the Book of Visions.....XXV, 251  
     Mountain Top.....XXV, 459  
     "Nomad Palaces".....XVI, D. 78  
 Fruit, John Phelps, Shakespeare's Egoism.....I, 406  
     The Destiny of Marriage: Portia  
         and the Caskets.....III, 69  
     The Obsession of Edgar Allan Poe..XII, 42  
     The Rationale of the Short Story  
         According to Poe.....XVI, A. 57  
 Fryer, Eugene M., Beyond the Gate: De Quincey and  
     Kipling's Misquitta.....XXII, 317

Hewlett and Hearn: Two Types of  
Orientalists..... XVIII, 478

Fuchs, Reinhold, The New Star..... XX, 479

Fulda Ludwig, By Ourselves..... XXIII, 1

Fuller, Margaret, and her Friends..... VIII, 155  
Permanent Influence of..... VII, 377  
The Critical Work of..... VII, 477  
The Memorial..... XIII, 457

Furness, Horace Howard, "Hamlet" Prize Questions.. III, 153  
Hanging a Wolf ("Merchant  
of Venice")..... III, 655

Text of Shakespeare..... III, 335

The Meaning of "Talents" in  
a "Lover's Complaint" .. III, 196

The Study of Shakespeare.... I, 109

Variorum Shakespeare.... I, 249

Future is Better than the Past..... XIV, A. 105

Gaelic, Three Songs from the..... XXV, 140

Galdos, Perez, The Grandfather..... XXI, 161

Gallagher, Katie L., Browning and Ibsen..... III, 108  
"Julius Cæsar" and "Strafford" .. II, 214

Gannett, William Channing, "Idylls of the King,"  
suggestions to Study..... XIII, 588  
"In Memoriam", Suggestions  
to Study..... XIII, 284

Garborg, Arne (Scandinavian Author)..... III, 35

Garden of Love, The..... XI, 26  
The Elfin..... XXV, 602

Gardiner, Fanny Hale, A Spanish Poet Laureate:  
José Zorilla..... X, 506  
Echegaray: Spanish States-  
man, Dramatist, Poet..... XII, 405

Garshin, Vasevold, Four Days..... III, 297  
The Dangerous Desire for  
Growth in a Glass House..... XII, 327

Gates of Wishes (Play)..... XXII, 469

Gautier, Theophile, Art..... XX, 399

Gaw, Chaken, Modern American Literature..... IX, 122

Genesis..... XIX, 317

Gentle Will, Our Fellow,..... V. 7, 72, 129, 183, 254, 414, 505,  
564, 612

George Eliot's *Romola*..... XIII, 281  
 German-American Literature..... XVII, C. 108  
     Book World, The..... XVIII, 280  
     Criticisms, Recent..... XVI, B. 117, C. 116  
     Drama, Poetry and Fiction..... XIX, 120  
     Fairytale Contest, The..... XVII, D. 109  
     Literature during the Past Year..... IX, 284  
         Ibsen's influence upon..... XVII, A. 112  
         in Eighteenth Century..... II, 57, 169  
         Modern..... XVI, C. 12  
         Poetry and Criticism..... II, 266  
             Drama..... XVIII, 123  
         Romance and Longfellow..... XVII, A. 59  
         Writers, Among the..... XVIII, 481  
             of America..... XVI, C. 138  
             Recent Works by..... XVIII, 404  
 Germanic Myths, Hauptmann's Treatment of..... XVIII, 89  
 Germond, George, Lines sent with a Copy of the  
     Rubaiyat..... XVII, C. 116  
     Songs of the Wilderness..... XV, D. 72  
 Gertha's Lovers..... X, 337  
 Ghose, Gorisk C., Chintamini..... XXV, 144  
 Gideon, Henry L., The Caldron; Pélleas and Méli-  
     sande in Boston..... XXIII, 157  
     Richard W., Songs of Sunrise..... IX, 407  
 Giordano Bruno, Martyr and Idealist..... XVII, B. 91  
 Giuffré, J., Thee Only..... XVII, A. 134  
 Glance at Lord Ormont and His Aminta, A..... XXII, 137  
 Glennie, J. S. Stuart, Chivalry and Woman..... I, 583  
     Shakespeare as a Citizen..... II, 1  
 Glimpses of Present Day Poets..... XI, 610; XII, 305; XIII,  
     527; XIV, D. 113; XV, A. 131, B. 149  
 Glove, A (Drama)..... IV, 7, 70, 128, 204, 254, 332  
 Glover, A. Kingsley, Early Colonial Poets..... XIII, 80  
 Goddard, Henry P., Horatio as a Friend..... VII, 203  
     The Lesson of "Cymbeline"..... III, 572  
 God, If I were..... X, 139  
     The Idea of, in "The Sun"..... III, 254  
 Goethe, An Appeal to celebrate his 150th Birthday..... XI, 159  
 Goethe, Shakespeare's Influence on..... XVI, A. 65

Goethe's "Faust" and the Book of Job, Study Program..... XV, B. 140  
 Disputed Authorship..... I, 152  
 Essence of..... IV, 504  
 Relations to Russian Writers..... II, 572  
 "World Spirit" and the Vishnu  
     of the "Bhagavad Gita"..... I, 401

Goetze, A., Heights..... XXV, I  
 Golden Bough, The..... XVIII, 277  
     Wedding, A..... X, 483

Goodlet, I., A New Word on Shakespeare's Sonnets.... III, 505

Goodwin, Grace Duffield, Two Singers of Sunrise:  
     Lanier and Gilder..... IX, 407  
     Mary, Shelley and Goodwin..... X, 389

Gorki, Maxim, A Summer Lodging..... XVI, D. I  
     Summer Folk..... XVI, C. I  
     The Children of the Sun..... XVII, B. I  
     The Nymph..... XXIV, 368  
     The Reader..... XV, B. 33  
     The Smug Citizen..... XVII, D. I

Gosse's "Northern Studies"..... III, 93

Goudiss, A., Translator:  
     To the Stars—Andreyev..... XVIII, 417

Graham, H. L., A Bird Anthology from Sill..... IX, 566  
     Some Aspects of Echegaray..... XXI, 234

Grandfather, The (Drama)..... XXI, 161

Grand Pré Garden, In a..... XIV, A. I

Gratz, R. J., Journey of "Childe Roland"..... II, 578

Gray's Elegy..... I, 246, 248

Great American Poem, A..... XVII, A. 124

Great Poets or Great Poems..... XVII, B. 78  
     White Bird, The..... XXV, 228

Greater Courage in Ibsen's "Hedda," The..... XXII, 134

Greece, Modern Folk Songs and Tales from Modern.... IX, 253

Greek Literature, The Aedipus Myth in..... XI, 102

Green, Paula, Christian Friedrich Hebbel..... XXV, 123  
     Translator: Maria Magdalena—Hebbel..... XXV, 81  
     The Forest Warden—  
         Ludwig..... XXIV, 129

Greenslet, Ferris, A Propaganda for Poetry..... IX, 41

Grendon, Felix, Some Misconceptions Concerning Shaw.. XX, 376

Gridlestone, E. D. Translator, *The Norwegian Peasant*  
     *Lad and his Dream Tune—Björnson*....V, 52

Griffiths, L. M., *Antonio's Revenge and Hamlet*.....II, 414  
     *Marston's Shakespearianisms*.....II, 289, 360  
     *Romeo and Rosaline*.....I, 205  
     *Shakespearian Qualities of "A Kingdom and No King"*.....III, 169

Groff, Alice, *Ideals of Beauty in Keats and Browning*.....V, 247  
     *The Evolution of Women in English Literature*.....X, 242  
     *The True Greatness of Browning*.....I, 470

Group of Poems, A.....XVII, C. 94, D. 87  
     *Verse from the Italian*.....XVII, A. 133

Grummann, Paul H., Gerhart Hauptmann's "Des Aime Heinrich".....XVI, D. 145  
     *Gerhart Hauptmann's Dramas* ..XXI, 285  
     *Treatment of Germanic Myths*.....XVIII, 89  
     *Viewpoint in "Und Pippa Tantz"*.....XX, 129

Modern European Dramatists  
     I Gerhart Hauptmann.....XXII, 117  
     II Herman Sudermann ..XXII, 195  
     III Arthur Schnitzler....XXIII, 25  
     IV Max Halbe.....XXIII, 125  
     V August Strindberg....XXIV, 42

Recent German Criticism.....XVI, B. 117  
     Sudermann and Hauptmann  
         and Their Latest Plays:  
         "Es Lebe Des Leben";  
         "Der Rote Hahn".....XIV, B. 114

The Motivation of Wagner's  
     "Parsifal" .....XVI, C. 123

Translator—"Longing,"—  
     Dehmel.....XXIV, 200  
     "Many a Night"—  
         Dehmel.....XXIV, 125  
     Self Culture—Dehmel....XXIV, 58  
     The Rosenhagens—Halbe....XXI, 1  
     Twilight—Rosmer.....XXIII, 369  
     Venus-Madonna—Dehmel.XXIV, 64

Guiney, Louise Imogen, Characteristics of the Work of .XIII, 287  
     Gentle George Farquhar.....VI, 406  
     In Present Day Poets.....XII, 306

Gützkow, Karl, Uriel Acosta.....VII, 6, 83, 140, 198, 263, 333

G. W. C., Social Tendencies.....XIV, B. 27 C. 23

Hafiz, The Modernism of.....VII, 516

Hafiz, Two Translations.....XXI, 467

Haight, Elizabeth Hazelton, A Roman Advocate of the  
     Simple Life.....XVII, A. 78

Masaevsis' "Hero and  
     Leander," A Greek  
     Sea Idyl.....XX, 449

Tennyson's Use of  
     Homeric Material...XII, 541

What is Love.....XIV, D. 66

Halbe, Max.....XXIII, 125  
     The Rosenhagens.....XXI, 1

Halevy Ludovic, During the Riot.....V, 603

Hall, Gertrude, The Legends of Saint Cariberte des Ois .XIV, D. 1

Hallam, Arthur Henry, Letters of, on the Tennysons..VIII, 27

Halliwell-Phillipps, J. O., Biography of.....I, 64  
     Funeral and Will of.....I, 105

Hallock-Greenewalt, Mary, Pluse on Verbal Rhythm.XVI, B. 79

Hamblen, Emily S., Kindliness as an Element of  
     Faith; Illustrated in Litera-  
     ture.....X, 85

The Significance of Maeterlinck's  
     "Bluebird".....XXII, 460

Hamlet: A Greek.....III, 38  
     and Antonio's Revenge.....II, 414  
     Don Quixote.....IV, 169  
     Ophelia, (A Brief for Ophelia).....III, 569

a New Query.....XX, 468  
     as a Solar Myth.....III, 214

Once More.....III, 615

Prize Questions.....III, 153

Hamlet, At the Comédie Francaise.....I, 571  
     Bernhardt's.....XII, 148  
     Browsings in.....IX, 376  
     Human Mystery in.....I, 100  
     in Greek.....I, 54, 151

in Paris.....II, 557  
 Moral Proportion and Fatalism.....VII, 191  
 The Real and the Hamlet Oldest of All.....XVI, D. 110  
 Hamlet's Criticism, The Evolution of.....XX, A. 87  
 Hammond, Eleanor P., Lear and His Daughters.....XXIV, 110  
 The Artistic Devices of Col-  
 eridge's "Ancient Mariner"....X, 425  
 Hanna, Jagert (Drama).....XXIV, 369  
 Hanrahan, Agnes L., Mauran.....XXV, 59  
 Roses.....XXV, 58  
 Hansson, Ola (Scandinavian Author).....III, 37  
 Hapgood, Norman, Philosophy and Poetry.....VIII, 471  
 Happy Ending, The.....XVII, A. 97  
 Land.....II, 523  
 Hardy, Irene, Browning's "Childe Roland" A Literary  
 Parallel and Something More.....XXIV, 53  
 Harnack, Otto, Goethe's Relations to Russian Writers...II, 572  
 Harned, Mary, A Glance at German Literature dur-  
 ing the Past Year.....IX, 284  
 Fireflies, A Little Reverie.....VIII, 376  
 Translator: And Pippa Dances,—  
 Hauptmann.....XVIII, 289  
 Debit and Credit—Strindberg....XVII, C. 28  
 Early Women Poets of America.....V, 332  
 Elga—Hauptmann.....XVII, A. I.  
 Ephraim's Breite—Hauptmann.....XII, 465  
 Johannes, (with W. H. Harned):—  
 Sudermann.....XI, 161  
 John Herkner—Rosmer;.....XXII, 321,  
 Morituri: Teias—Sudermann.....IX, 330  
 On Probation—Dreyer.....XIV B. 40  
 Shakespeare in Japan—Haus-  
 knecht.....I, 466  
 Simoon—Strindberg.....XVII, C. 21  
 The Creditor—Strindberg.....XXII, 81  
 The Outcast—Strindberg.....XVII, 68  
 The Sunken Bell—Hauptmann.....X, 161  
 Harned, W. H. (with Mary Harned) Translator: Jo-  
 hannes—Sudermann.....XI, 161  
 Harold (Drama).....III, 393  
 Harris, W. T., Emerson's "Brahma" and the "Bha-  
 gavad Gita".....I, 253

Goethe's "World Spirit" and the Vishnu of the "Bhagavad Gita" ..... I, 401

Hartleben, Otto Erich—Hanna Jagert ..... XXIV, 369

Hartmann, C. Sadakichi, Modern Scandinavian Authors .. III, 33  
 Recent Italian Writers ..... II, 595  
 Translator: Faded Leaves—  
 Kielland ..... III, 311  
 For Green is Hope—Kielland .. III, 315

Hart, Katherine, Such Sarcenet Surety ..... III, 113

Harte, Walter Blackburn, The Eclipse of Seriousness in Contemporary Literature ..... IX, 36  
 The Favorites of Fortune...VIII, 377  
 The Irony of Progress ..... VIII, 113

Hatto, The Hermit: A Legend ..... XI, 348

Hauptmann, Carl, Ephraim's Breite ..... XII, 465

Hauptmann, Gerhart ..... XXII, 117  
 and Pippa Dances ..... XVIII, 289  
 and Shakespeare ..... XXIII, 56  
 Sudermann and Their Latest Plays .. XIV, B. 114  
 and the Nietzschean Philosophy ..... XXIV, 341  
 Before the Dawn ..... XX, 241  
 Bulthaupt's Interpretation of ..... XVL, B. 117  
 Elga ..... VII, A. I  
 The Assumption of Hannele ..... XX, 161  
 The Reconciliation ..... XXI, 337  
 The Sunken Bell ..... X, 161

Hauptmann's "Der Arme Heinrich" ..... XVI, D 145  
 Dramas ..... XXI, 285  
 Treatment of Germanic Myths ..... XVIII, 89  
 Viewpoints in "Und Pippa Tanz" ..... XX, 129

Hausknecht, Emil, Shakespeare in Japan ..... I, 466

Hawthorne on Delia Bacon ..... III, 592

Hawthorne's "Marble Faun", Readings from ..... XIII, 433

Heard, Jr. John, Jokai: The Father of Hungarian Literature ..... III, 135

Hearn, Lafcadio, The English of ..... XVI, A. 53

Hearth Fire, The ..... XX, 154

Hebbel, Christian Friedrich ..... XXV, 123  
 Agnes Bernauer ..... XX, I  
 Judith ..... XXV, 257  
 Maria Magdalena ..... XXV, 81

Hecate in "Macbeth" ..... X, 532  
     : Is It Shakespeare's? ..... XI, 602

Heights (Drama) ..... XXV, I

He Is Coming (Play) ..... XXV, 230

Hellems, F. B. R., Some Recent Poetry and the Emotionalizing of Evolution ..... XX, 113

The Epigram and Its Greatest Master—Martial ..... XVI, D. 67

Heller, Otto, Ernst Possant as Shylock ..... I, 574

    German Poetry and Criticism ..... II, 266

    Translator: Harold—Von Wildenbruch ..... III, 393

Hellings, Emma Lightner, Evolution of Religion as Suggested in Browning's Poems ..... XVII, B. 113

Rossetti's Treatment of Love ..... XVI, A. 76

Hellman, Anton, Hauptmann and the Nietzschean Philosophy ..... XXIV, 341

    The Greater Courage in Ibsen's "Hedda" ..... XXII, 134

Heloise to Abelard ..... XX, 156

Hemple, George, "Aroint Thee Witch, Aroint Thee" ..... XIII, 425

Henderson, C. Harford, Browning's "Hervé Riel" and "The Patriot" ..... III, 110

Henley, William Ernest, The Innovator (An Estimate), XV, D. 74

Hennique, Leon, The Death of the Duc D' Enghien ..... XX, 401

"Henry IV" Apostrophe to Sleep in ..... XIII, 309

    Prolegomena to ..... I, 367

    Study Program ..... XI, 94, 283

Henry VIII, Study Program ..... XIV, D. 95

Here Below ..... XVII, A. 133

Herron, E. K., A Dream of a Tourney ..... XI, 476

    Limitations ..... XI, 477

    Music ..... XIX, 110

    Sleep ..... XI, 478

Herrick, Robert ..... XIX, 337

Here's to the Little Gentleman in Black Velvet ..... XVI, A. 56

Hertzberg, M. J., Translation from the Greek Songs from Plato and Ptolemaeus ..... XIX, 438

"Hervé Riel" ..... III, 58

Hervieu, Paul, In Chains ..... XX, 81

    The Dramas of ..... XIV, C. 79; XV, A. 77

Hewlett and Hearn, Two Types of Orientalists.....XVIII, 478  
Heydrick, Benjamin A., Echoes and Growth in Rud-  
yard Kipling.....XIV, A. 84  
Shakespeare Quotes Spenser..III, 102  
Hexameter, English.....XXIII, 139  
Hidden Spring, The (Drama).....XVIII, 143  
Higginson, Thomas Wentworth, "Childe Roland to  
the Dark Tower  
Came".....XIII, 262  
Higginson's "Cheerful Yesterdays".....X, 440  
"Contemporaries".....XII, 311  
Hillingenlei.....XVIII, 377  
Hinchman, Walter S., "Flammantia Moenia Mundi", XVII, B. 86  
Hindoo Legend, A.....XV, B. 48  
Hindu Poetess Sarojini, The New.....XX, 61  
Hinton, Mary Bcole, Sonnet on the Petrarchan.....XIV, A. 152  
History, Shakespeare's Fidelity to.....XIII, 91  
Hodell, Charles W., Apostrophe to Sleep in "Henry IV", XIII, 309  
Shakespeare's Clownery.....XVII, D. 113  
Opening Scenes as  
Striking the Key-  
note of Dra-  
matic Action and  
Motive...VI, 169, 337, 452  
The Three Christmases in "In  
Memoriam".....XI, 451  
Hofmannsthal, Hugo Von, Death and The Fool....XXIV, 253  
The Two.....XXIII, 444  
Hollander, Lee M., Björnsterne Björnson's Last Dra-  
ma "When the New Wine  
Blooms".....XXII, 70  
Indridi Einarsson: Icelandic Dra-  
matist and His Saga Drama, XXIII, 284  
Translator: "Robert Herrick"—  
Nielsen.....XIX, 337  
"Sword and Crozier"—Einarsson,  
XXIII, 225  
When the New Wine Blooms—  
Björnson.....XXII, 1  
Holmes, Oliver Wendell, Dream Craft of.....VIII, 233  
Life and Letters.....VIII, 608

Sarah Elizabeth, Translator: Hanna Jagert—  
 Hartleben.....XXIV, 369

Holy Day Prayers.....XVII, B. 117

"Holy Grail," The Symbolism of.....XVI, B. 86

Holz, Arno, and Walt Whitman.....XVI, B. 61

Homer, The Troy Myth After.....VIII, 14

Homeric Material, Tennyson's Use of.....XII, 541

Homunculus, What Was the? A Faust Problem.....XIII, 269

Hood, Tom.....VIII, 535

Dream Craft of.....VIII, 233

Hooker, Emily G., George Meredith on the Source of  
 Destiny.....XII, 238

Hopkins, Edwin, Translator: "A Night's Lodging"—  
 Gorki.....XVI, D. 1

"The Smug Citizen"—  
 Gorki.....XVII, D. 1

Horace: Epode XI.....XXI, 415

To His Wine Jug.....XXI, 487

Horace's Odes I:5.....XXII, 222

II:16.....XXII, 145

IV:7.....XXIII, 80

Satire I, IX:.....XXI, 149

Horatio as a Friend.....VII, 203

Hornbrooke, Francis B., "Mr. Sludge, The Medium".....VII, 240

Some of the Teachings of the  
 "Ring and the Book".....I, 314

What Should be the Poet's  
 Attitude Towards His  
 Critics.....V, 135

Horniman, A. E. F., The Manchester Players.....XXV, 210

Horniman's (Miss) Players.....XXIII, 292

"House of the Wolfings".....I, 583

Ray Temple, Translator: A Legend from the  
 Talmud—Salus.....XXIV, 348

A Man of the World—Von Eb-  
 ner-Eschenbach.....XXII, 128

Fidelity—Mendes.....XVIII, 413

Tears—Mendes.....XXI, 95

The Bayadère—Tagore.....XXV, 61

(With J. Vital DePorte) *The Nymph—Gorki* ..... XXIV, 368  
*The Reconciliation—Hauptmann*, XXI, 337  
*Two Husbands—Lavedan* ..... XIX, 207  
*Richard Hovey, His Work* ..... XII, 608

Hovey, Richard, *Impressions of Maurice Maeterlinck*  
     and the Théâtre De L’Oeuvre ..... VII, 446  
     *In Present Day Poets* ..... XII, 306  
     *Letters from* ..... XII, 620  
     *Promise and Work* ..... XII, 436  
     *Spring, an Ode* ..... X, 1  
     *Taliesin—A Masque* ..... VIII, 1, 63, 292  
     Translator (With F. S. Jones): *Uriel Acosta—Gützkow* .. VII, 6, 83, 140, 198, 263, 333  
     *Verses on* ..... XII, 464

Hovey’s Poems, Ethical Message of, in Dramas ..... XX, 69

Howard, Homer Hildreth, *American Drama Society* .. XXIII, 152  
     *Horniman’s (Miss) Players*,  
         XXIII, 292  
     *Little Theatre (New York)*,  
         XXIII, 291  
     *Sumurûn* ..... XXIII, 292  
     *The Bijou (Boston)* ..... XXIII, 290  
     *The Child in the House* .. XXIV, 433  
     *The Drama League of America* ..... XXIII, 149  
     *The Playfarer* ..... XXIII, 145, 290  
         *The Toy Theatre* ..... XXIII, 145

Howard, L., *Where Shakesperean Critics Disagree* ..... V, 143

Howe’s, Julia Ward, “Reminiscences” ..... XII, 311

Howells’ Philosophy and “The Son of Royal Lang-  
     brith” ..... XVI, C. 144

Hudson, William Henry, *Early Mutilators of Shake-  
     speare* ..... IV, 360  
     *A Love Drama of the Tenth  
         Century* ..... III, 489

Hugo, Victor, *The Djinns* ..... XXII, 146  
     *The Talent of* ..... I, 94

Hugo’s Letters ..... IX, 141

Hugunin, Henry M., *How Shakespeare Illustrates  
     Bacon* ..... IV, 200

Hujas, The Meditations of ..... IX, 469

Human Ecstasy..... XVII, A. 133  
 Humilis Body and Soul..... XXV, 594  
   Four Poems..... XXV, 593  
   Invocation..... XXV, 499  
   Love of Love..... XXV, 600  
   Predestined Couples..... XXV, 597  
   The Hands..... XXV, 593  
   The Art of..... XXV, 572  
   The Study of J. G. N. called..... XXV, 576  
 Humor—Carlyle and Browning..... II, 421  
 Hunt, Leigh, Estimate of (His) Poetry..... I, 308  
 Hunter, Frederic, Deus Benignus et Natura..... XXV, 497  
 Huntingdon, Harriet L., The Wisdom of Nichette... XVI A. 28  
   Tuley Francis, Note..... VIII, 375  
 Hunton, Charles Hugh, Shakespeare's Compliment  
   to Brantôme..... IV, 449  
 Hurll, Estelle M., The Study of Poetry from the  
   Standpoint of Aesthetics..... VI, 546  
 Hushed Strain, The..... XV, A. 39  
 Hutchins, Will, Jeane D'Arc at Vaucouleurs..... XXI, 97  
 Hutson, Charles Woodward, The English of Lafcadio  
   Hearn..... XVI, A. 53  
 Hyde, Douglas, The Marriage..... XX, 135  
   The Twisting of the Rope..... XVI, A. 12  
 Hyde, Florence E., Decadence of American Culture,  
   Why?..... XXIII, 64  
 Hymn to the Winged Niké..... XVIII, 402  
  
 Iago and Othello, The Characters of..... XVIII, 236  
 Iago's Conscience..... V, 194  
 "I am Seeking"..... XXIV, 350  
 Ibsen, Henrik, "Abydos" (A Fragment)..... XX, 192  
   and the Ethical Drama of the Nine-  
   teenth Century..... X, 49  
   New Letters of..... XIX, 420  
   On the Highlands..... XIII, 335  
 Ibsen's "Borkman"..... XI, 102  
   "Brand," An Interpretation..... XVII, C. 60  
   "Doll House" in Cairo..... IV, 528  
     London..... I, 378, 528  
     St. Petersburg..... IV, 528  
   "Ghost" in Milan ..... IV, 286

"Ghosts," The Art and Moral of.....VI, 356  
Hedda, The Greater Courage in.....XXII, 134  
Influence Upon German Literature.....XVII, A. 112  
"Little Eyolf".....VII, 99  
"Masterbuilder" in New York.....XII, 95  
"Peer Gynt".....IV, 592  
Nora and Shakespeare's Katharine.....VIII, 192  
"When We Dead Awaken".....XX, 201  
Icarus.....XV, D. 71  
Ice Dragon and the Sun God, The.....XIX, 87  
Iceland, Present Day Literature of.....XV, B. 126  
    The Newer Literature of.....XV, A. 62  
Ideals and Danger of the Dawning Century.....XIII, 150  
Idyl of Israel Known as the Song of Solomon.....XVIII, 97  
Idyll of a Northern River, The.....VI, 299  
"Idylls of the King" Study Program.....XIII, 588  
If Once, Just Once.....XV, B. 18  
I Have No House for Love to Shelter Him.....XVI, B. 50  
Immortality as a Motive in Poetry.....IX, 367  
Impetuous Angel, An.....XIV, A. 46  
"In a Balcony".....II, 310  
Inadvertent Romance, M. Pigeonneau's.....XI, 28  
"In a Gondola".....VIII, 272  
In Asolo.....XVIII, 247  
In Chains (Drama).....XX, 81  
In Delos—In the Drifting Isle.....XXI, 240  
Indian Myths, The Artistic Possibilities of.....XV,A. 46  
Indian Names.....XV, A. 61  
"In Memoriam" and Other Tennysonia.....VIII, 90  
    Notes on.....VII, 428  
    Study Programs.....V, 574; XIII, 284  
    The Christmases of.....XIII, 151  
    The Three Christmases in.....XI, 451  
In Muscovy.....XVI, D. 65  
In Re Caliban.....XVII, D. 76  
Inspiration of Crashaw.....XXI, 397  
In Switzerland.....XXIV, 59  
In the Shadow of the Statues (Drama).....XXV, 371  
In the Workshop.....XXIV, 365  
"Intimations of Immortality".....VIII, 454  
Invention, A Night Song of.....IV, 521  
Invocation.....XXV, 496

I Puritani..... XVI, D. 97  
 Irish Literary Drama..... XVI, A. 40  
     Players in Philadelphia, The..... XXIII, 159  
 Iron Hive, The..... XXV, 610  
 Irony of Progress..... VIII, 113  
 Irving's, Henry, Macbeth..... I, 46  
 Isadora Duncan, Priestess..... XXI, 480.  
 I Sing of a Maiden..... IX, 31  
 Isola, Pietro Gabrele—Current Italian Literature,  
     Fogazzaro..... XVIII, 133  
     d'Annunzio ..... XVIII, 487  
     d'Annunzio's Dramas ..... XIX, 111, 215  
 Israel, The Idyl of..... XVIII, 97  
 Italian Art, Study Program..... XIII, 427  
 Italian Landscape, An..... XVI, C. 110  
     Literature, Fogazzaro, Current..... XVIII, 133  
     Poetry and Pascoli..... XVIII, 501  
     Writers..... II, 595  
 "It" a Love Story..... XI, 321  
 It is Not in Vain I Have Been Seeking..... XXIV, 351  
 I Wonder (From the German)..... IX, 367  
 "Ixion" a Study of..... IV, 243  
     An Interpretation of Browning's..... V, 626  
 Jackson, Esther, "Such a Commonplace Man"..... VII, 210  
 "Januarie," A Song from Spenser with Music..... Frontispiece IV  
 James, Henry, Artist..... XVI, D. 90  
 Japan, Popular Songs of..... XV, B. 78  
 Japanese Garden, A..... X, 321  
     Poetry ..... XIV, C. 91; D. 83; XVI, B. 94  
     Print, To a ..... XXIV, 419  
     Women in Literature..... XVI, C. 88  
 Jarzembski, Vladyslaus, Translator: In Switzerland—  
     Sowacki..... XXIV, 59  
 Jastrow Jr., Morris, Arabic Version of Macbeth's  
     "Moving Wood"..... II, 247  
     Magic and Prodigy in the East.... IV, 118  
     "Mr. Sludge" and Modern Spirit-  
         ualism..... III, 75  
     On Browning's Poems..... II, 282  
 Jean-Desthieux, F., Nicholas Beauduin..... XXV, 322  
 Jeanne D'Arc at Vaucouleurs (Romantic Drama)..... XXI, 97

"Jenny" Extracts from a Hitherto Unpublished Version of the Poem ..... VII, I

Jessop, Alexander, The Poetry of Robert Louis Stevenson ..... XVIII, 396

Jews of Browning and Shakespeare ..... I, 53

Jokaii, Maurus, The Father of Hungarian Literature ..... III, 135

Johannes (Drama) ..... XI, 161

John Herkner (Play) ..... XXII, 321

Johnson, Arthur Franklin, Ode on the Heights ..... XV, D. 95  
     The Poetry of Louise Chandler Moulton ..... XIX, 473

Charles F., A Peculiarity of Shakespeare's Phrasing ..... VII, 527

Johnston, Charles, Yeats in the Making ..... XVII, B. 102

Jones, Francis Stewart, Translator, (with Richard Hovey), Uriel Acosta ..... VII, 6, 83, 140, 198, 263, 333

Henry, Browning as a Dramatic Poet ..... VI, 13  
     Philosophical and Religious Teacher ..... VIII, 265

Dr., Thomas S., The Piper ..... XV, C. 76

Jorgensen, The Last Day ..... XIII, 484

José de Espronceda; A Song of Spain ..... VII, 546

Jose Echegaray ..... XX, 218

Journalism in Comparison With Other Literary Work ..... XIV, C. 14

Journey of Childe Roland ..... II, 578

Joy Element of Browning, The ..... XV, B. 95

Joyzelle (Drama) ..... XVI, B. 1

Judas, The Saving of ..... IX, 161

Judea ..... IX, 474

Judith (Tragic Drama) ..... XXV, 257

Julie (Tragedy Drama) ..... XXII, 161

Juliet's Runaway Once More ..... IV, 14

"Julius Caesar" and "Strafford" ..... II, 214; IV, 148  
     Contrasted with "Strafford" ..... V, 518  
     of Shakespeare and of History ..... XIII, 560  
     Shakespeare's ..... V, 169, 424  
     Shakespeare's, Is [he] Ignoble ..... IV, 191  
     Shakespeare's Legerdemain with Time in ..... XI, 276

Study Program ..... X, 564

Supernatural in ..... V, 620

The Falling Sickness in ..... VI, 469

Justice.....I, 344  
 Just One, The.....IX, 363

Kaathoven, Alice Van, Translator: The Beat of the Wing—De Curel.....XX, 321

Kahn, Gustave, "From the Nomad Palaces".....XVI, D. 78

Kahns, Oscar, The Literary Influence of Mediaeval Zoology.....XI, 73

Kalidasa's Masterpiece.....VIII, 35

Kanawa (Classical Drama).....XXIII, 222

Karen (A Novelette).....IV, 385

Kayden, Eugene M., Translator: A Song of Tzar Ivan Vasiljevich: His Young Life-guardsman and the Valiant Merchant, Kalashnikov—Lermontor.....XXIV, 278

King Hunger—Andreyev.....XXII, 401

Keats and Browning Ideals of Beauty.....V, 247

"Lamia" Contrasted with Coleridge's "Christabel".....VI, 32

Sense Epithets.....X, 573

The American Brother of the Poet.....XVII, C. 97

The Boyhood of.....XVIII, 122

The Color Element in "Eve of St. Agnes".....VIII, 84

Keat's Treatment of Nature:.....XII, 58

Keller, Gottfried, Little Meret: Green Coat Henry's Story.....XVII, C. 50

Village Romeo and Juliet, A.....IX, 498

Kemble, Fanny, Poem to Shakespeare.....X, 630

Kendall, Joshua, Theocritus: Father of Pastoral Poetry.....VII, 307

Kennedy, William Sloan, Browsings in "Hamlet".....IX, 376

Shakespeare...XV, C. 70

"The Tempest".IX, 577

Clews to Emerson's Mystic Verse.....XI, 243; XII, 71, 270

Friendship of Whitman and Emerson, The.....VII, 71

Note.....X, 451

Renan's "Caliban".....XII, 145

Shakespeare's Astronomy...XIII, 366

Tennyson and Other Debtors to Spenser's "Fairie

"Queene".....X, 492  
 Tennyson Biography The.....X, 114  
 To the Rose-Breasted Gros-  
     beak.....XII, 346  
 Kent Charles W., A Note or so on Tennyson.....IX, 629  
 Kenyon, James Benjamin, Sketch of Life.....XIV, C. 123  
 Ketchum, Arthur, A Song Before Twilight.....XXV, 612  
     The Maid's Prologue.....XXV, 206  
 Kidder, Louis Winslow, Translator: A Group of Verse  
     from the Italian.....XVII, A. 133  
     "Dithyramb"—d'Annunzio  
         XIV, C. 40  
 Kielland, Alexander (Scandinavian Author).....III, 35  
     Faded Leaves.....III, 311  
     For Green is Hope.....III, 315  
     Karen.....IV, 385  
 Kiddal, Arne, (with Louis J. Bailey), Translator:  
     New Letters of Henrik Ibsen.....XIX, 420  
 Kilbourne, Frederick W., Some Curious Versions of  
     Shakespeare.....XVI, C. 132  
     Stage Versions of Shakes-  
         peare before 1800  
         XV, B. 116, D. 111  
 Kimball, Hannah Parker, Aspiration.....XIII, 533  
     Beauty Lovers.....XVII, C. 68  
     Consummation.....VII, 453  
     In Present Day Poets.....XIII, 533  
     Merlin Revivified and the  
         Hermit.....XII, 537  
     Reaction.....X, 336  
     Song of the Workers.....XIII, 535  
     Sonnets:  
         Under the Open Sky;  
             After the Storm.....IX, 475, 477  
         The Kind Gray Day.....XI, 356  
         The Saving of Judas.....IX, 161  
         They Dreamed.....XIII, 535  
 Kind Gray Day, The.....XI, 356  
 Kindliness, As an Element of Faith.....X, 85  
 "King and No King" (Beaumont and Fletcher).....III, 169  
 King Coustans, The Tale of.....XI, 465  
     Hunger (Drama).....XXII, 401

John Charles, Shakespeare at the Paris Exposition.....I, 560

"King John" Moral Proportion and Fatalism in  
Shakespeare's.....VIII, 139

Philosophical Note on.....XXII, 314

Study Program.....VIII, 218

"King Lear" at the Court Theatre in Munich.....I, 376

Study Program.....XVI, B, 127

King Lear's Wife.....XXIV, 108

"King Robert of Sicily," Antecedents of Longfellow's  
XIV, B, 127

Kingsland, William G., A Christmas Greeting.....XII, 41

A Poet's Politics.....VII, 473, 543

Browning's Rarities.....VI, 264

Clematis and Ivy: Unpublished Letters of George  
Eliot.....VI, I, 57, 182

Early Romances of Charlotte  
Brontë.....IX, 169, 479

Excerpts from a Sheaf of  
Browning's Letters.....IV, 233

Extracts from a Hitherto Un-  
published Version of "Jen-  
ny".....VII, I

"Forster's" Life of Strafford: Is  
It Forster's or Browning's....VI, 555

Letters by Browning.....IX, 83

by Ruskin.....VIII, 420, 553

Literary Dilettanteism.....VI, 512

Treasures Unearthed..VIII, 23

London Browning Union.....V, 53

Lettters, I, 389, 441, 491, 542, 589  
II, 283, 386, 493, 609;

London Literaria, III, 47, 154, 376, 649;  
IV, 105, 524, 591, 643; V, 104, 534,  
587, 644; VI, 56, 167, 222, 374;  
VII, 48, 469, 581; VIII, 466; IX, 632;  
X, 149, 618

New Browning's Letters from  
Mrs. Orr's Life.....III, 522

Notes.....VIII, 53, 109

Personal Recollections of  
 Browning.....II, 130  
 Rare Poems of Elizabeth B.  
 Browning.....IV, 46  
 Robert Browning as a Letter  
 Writer.....VIII, 78, 225  
 Robert Browning—The Man....V, 229  
 Ruskin as a Letter Writer:  
 Unpublished Letter.....VI, 67, 123  
 Ruskin as an Art Teacher.....V, 405  
 On "Gold." A Treasure Trove..IV, 113  
 On Wages: Unpublished Letters..III, 360  
 Ruskin's Letters to Chesneau  
 VII, 123, 255, 349  
 Shelley and Goodwin.....X, 389  
 Shelley's Letters to Elizabeth  
 Hitchener.....IV, 304  
 Unknown Poem of Mrs. Brown-  
 ing.....III, 281  
 Unreported Speech by Ruskin...VIII, 222

Kingsley, Maude Elmer, A Quaker Poet in Puritan  
 New England.....XXI, 330  
 Kinrosuki Adache, The Japanese Garden.....X, 321  
 Kiper, Florence, Hymn to the Winged Niké.....XVIII, 402  
 Kipling, Rudyard, Echoes and Growth in.....XIV, A. 84  
 "The Seven Seas" an Atavism...IX, 291  
 Klenze, Camillo Von, The Sigfrid Stories, in the  
 Nibelungenlied and Elsewhere..X, 543  
 Knorr, Helena, An Introduction to American Litera-  
 ture.....X, 587  
 Athenaeum Press Series.....X, 436  
 Henrik Ibsen and the Ethical Drama  
 of the Nineteenth Century.....X, 49  
 Ibsen's "Masterbuilder" in New York..XII, 95  
 Literary Studies.....XI, 435  
 "Morte d'Arthur".....X, 439  
 Pre-Shakespearian Drama.....X, 436  
 Richard Hovey's Promise and Work, .XII, 436  
 Selections from Prose and Poetry of  
 Walt Whitman.....X, 586  
 Knowles, Frederic Lawrence, A Modern Poet.....XIV, C. 63  
 Sketch of Life.....XV, A. 134  
 The Last Tryst.....XV, A. I

Koch, Felix J., *The American Brother of the Poet*  
     Keats..... XVII, C. 97

Koenig, George A., *Browning's Scientific Allusions*..... II, 137

Korner, Sinclair, "Hamlet" as a Solar Myth..... III, 214  
     *Shakespeare's Inheritance from the  
         Fourteenth Century*..... I, 551; II, 410  
     *Solar Myths in "A Midsummer Night's  
         Dream"*..... III, 17

Kral, Josef Jiří, *A Modern Bohemian Novelist: Jakub*  
     *Arbes*..... IV, I  
     *Shakespeare in Bohemia*..... IV, 231  
     Translator: "Hamlet" and "Don  
         Quixote"..... IV, 169  
     Translator: *Newton's Brain*..... IV, 429, 511,  
                        569, 616  
     Under a Bush of Lilacs..... IV, 318

Kvapil, Jaroslav, *The Clouds*..... XXI, 417

La Commedia Finita..... VII, 600

Lady of Tripoli, The..... XVIII, 278

Lady with the Dagger (Drama)..... XV, B. I

Lagerlöf, Selma, *Hatto, The Hermit, A Legend*..... XI, 348  
     "It" a Love Story..... XI, 321

Lamb, Charles, *Dream Craft of*..... VIII, 233

Lambrith, David Kelley, "Pippa Passes" on the Stage  
     XVIII, 107

"Lamia" in Contrast with "Christabel"..... VI, 32

La Monte, Carolyn B., *A Brief Defence of Criticism*.... VI, 332  
     The Critical Work of Margaret  
         Fuller..... VII, 477

Lamp of Heaven, The..... XX, 158

Lampman, Archibald, and the Sonnet..... XX, 432

Langtry's Lillian, "As You Like It"..... I, 194

Language, The Music of..... IV, 562

Lanier, Sidney, *Color and Motion in*..... XII, 558  
     Last Words from..... XIX, 482  
     Singers of Sunrise..... IX, 407  
     The Poet of Sunrise..... XV, D. 89

Lansing, Ruth, Translator: *Madman or Saint—Eche-*  
     *garay*..... XXIII, 16

Larger Realism, The..... XXIV, 35

Larissa, Capture of, and Trinova..... IX, 35

Lark in Legend and Song, The..... XV, B. 81  
 Larmandie, Comte Leonce de, The Story of J. G. N.  
     called "Humilus"..... XXV, 576  
 "La Saisiaz" The Real Significance of "The Brand  
     Flamboyant"..... VIII, 256  
 Last Day, The..... XIII, 484  
     Encore, The..... XII, 334  
     Tryst..... XV, A. 1  
 Lathe, Agnes M., Six Weeks with Chaucer..... III, 630  
 Latimer, George Dimmick, A Study of Browning's  
     "Ixion"..... IV, 243  
 Lavedan, Henri, Two Husbands..... XIX, 207  
 Lawhead, H. D., Molière, Dramatist..... VIII, 197  
     L. D., "All Well that Ends Well,"..... III, 537  
     Was Falstaff Immoral..... II, 142  
 Lawrence, Mrs. Ida Eckert, Sketch of Life..... XV, A. 136  
 Lawson, L. "Lear"..... III, 538  
 Lawton, William Cranston, Accretions to the Troy  
     Myth after Homer..... VIII, 14  
     La Commedia Finita..... VII, 600  
     The Environment of Literature in Ancient Rome.VII, 113  
 Layman's Impression of "Pelléas et Mélisande"..... XXIII, 158  
 Lazarus, Emma, Woman, Poet, Patriot..... V, 320  
 Leadership, Autocratic, Obsequious, Fraternal..... XIV, B. 133  
 Leaf from an Unopened Volumn, A..... IX, 169  
 "Lear"..... XI, 102  
     and His Daughters..... XXIV, 110  
     Moral Proportion and Fatalism..... VII, 487  
     Study Program..... X, 95  
 Le Blanc, Maurice, She Who Waits..... XVI, A. 36  
 Lee, Agnes, The Boyhood of Keats..... XVIII, 122  
     Gabrielle, Sonnet CXXVIII..... V, 433  
     M. Hollander, Translator: "Renaissance"—  
         Drachmann..... XIX, 369  
 Legacy, The (Drama)..... XXII, 241  
 Legend of Sainte Cariberte des Ois, The..... XIV, D. I  
     from the Talmud, A..... XXIV, 348  
     of Saint Nicholas, A (Play)..... XXV, 473  
 Leir, King, and Cordoille..... IV, 19  
 Le Maître, Jules, Forgiveness..... XXIV, 209  
 Leonard, Lucile Price, To the Pines..... XXV, 215

Leopardi, Giacomo.....V, 385  
 Lermontor, Michael Yourevick, A Song of Tzar Ivan  
     Vasiljevich—his  
     Young Life Guards-  
     man and the Val-  
     iant Merchant Kal-  
     ashnikov.....XXIV, 278  
 Lessing's "Dramaturgie".....V, 593  
 Letters to Sadie, The.....XII, 347  
 Leuconoë, To (From Horace).....X, 491  
 Lewis, Edward H., Metrical Changes in "A Midsum-  
     mer Night's Dream".....IX, 110  
 Libraries of Shakespeare's Day.....I, 150  
 Libby, Walter, Shakespeare's Final Philosophy.....XXIV, 421  
     The Evolution of "Hamlet" Criticism..XV,A. 87  
 Life and Art, Poetry and Prose in.....XV, C. 77  
     Letters.....XIV, B. 1; C. 1, D. 104; XV, A. 104, B.  
         144, C. 108, D. 132; XVI, A. 132;  
         B. 135, C. 152; XVII, A. 135, B. 139,  
         C. 117, D. 119; XVIII, 140, 414, 533,  
         XIX, 491; XX, 239.  
 Life, Modern, Relation of Modern Poetry to.....XIV, A. 56  
     of the Bee.....XIV, C. 59  
     Unanimous.....XXIV, 112  
 Light, Sleeper A.....IX, 475  
     The (Drama).....XXV, 161  
 Limitations.....XI, 477  
 Lincoln Loquitur.....XI, 528  
 Lines Sent With a Copy of the Rubaiyat.....XVI, C. 115  
 Linus: A Lament at the Gathering of the Vintage..XVI, C. 130  
 Lisle, Leconte de, Birds of Prey.....XVII, D. 89  
     Moonlight.....XVII, D. 87  
     Noon.....XXIV, 332  
     The Fall of the Stars.....XVII, D. 88  
     The Lamp of Heaven .....XX, 158  
     The Prairie.....XIX, 89  
     The Red Star.....XIX, 292  
     The Secret of Life.....XX, 80  
 Litanies of Love, The.....XVIII, 195  
 Litchfield, Gertrude, Prescience.....XXV, 592  
 "Literary Boston of Today".....XIV, B. 13  
 Literary Dilettanteism.....VI, 512

Essays, New Volumes of.....VII, 625  
 History of America, A.....XIII, 439  
 Studies.....XI, 435  
 Study, The Aims of.....VI, 473  
 Tendencies, Some.....VI, 559  
 Treasures Unearthed.....VIII, 23

Literature and Philosophy, Characteristics of.....XXIV, 122  
 and the Pedagogue.....XXI, 311  
 and the Scientific Spirit.....VI, 113, 323  
 Effects of Contemporary Events on.....XI, 622  
 German.....IX, 284  
 German-American.....XVII, C. 108  
 How May Best be Taught.....VI, 377, 473, 536  
 in Ancient Rome, The Environment of.....VII, 113  
 Italian (Fogazzaro).....XVIII, 133  
 Japanese Women in.....XV, C. 88  
 Knowledge Versus Feeling.....VI, 383  
 Modern Armenian.....IX, 122  
 German.....XVI, C. 127  
 New Ideas in Teaching.....IX, 585  
 Studies on.....VII, 459  
 Personality in Teaching.....VI, 389  
 of Iceland, Present-Day.....XV, B. 126  
 of Iceland, The Newer.....XV, A. 62  
 of Portugal, The.....XVIII, 342  
 Socialism in.....XI, 418  
 Specialized Teaching of.....VI, 381  
 Study of.....VI, 378  
 Talks on the Study of.....X, 128  
 The Eclipse of Seriousness in Contempo-  
 rary.....IX, 36  
 Literatures of the World.....X, 598  
 "Little Eyolf".....VII, 99  
 Little Meret, Green Coat Henry's Story.....XVII, C. 50  
 Little Theatre, The (New York).....XXIII, 291  
 Living Hours (Play).....XVII, A. 36  
 Lloyd, Mary, Chaucer Questions.....II, 136  
 "Lockesley Hall," Note on.....V, 107  
 Lodge, Thomas, An Elizabethan Lyrist.....III, 601  
 Loin Du Bal (Waltz Movement).....XII, 17  
 London Letters.....I, 389, 441, 491, 542, 589; II, 283, 386,  
 493, 609

Literaria.....III, 47, 154, 376; IV, 105, 524, 591, 643; V, 104, 534, 587, 644; VI, 56, 167, 222, 374; VII, 48, 469, 581; VIII, 466; IX, 632; X, 149, 618.

Longfellow, Henry Wadsworth, and German Romance  
XVII, A. 59

Unpublished Letter  
on *Evangeline*, An  
XIV, A. 108

Longfellow's "Evangeline," A Product of Swedish  
Influence? Is.....XIX, 301

"Golden Legend" and Its Analogues.....IV, 91

"Hiawatha:" Study Program..VII, 520, 576, 632

"King Robert of Sicily," Antecedents  
of.....XIV, B. 127

"Michael Angelo".....XIII, 427

"Spanish Student".....VI, 161

Longing.....X, 25; XXIV, 200

"Lord Ormont and His Aminta"; A Glance at.....XXII, 137

Lotus Symbolism in Homer, etc.....II, 625

Louisiana Purchase Exposition Ode.....XV, C. 113

Love and Bread.....VI, 501

and Death.....X, 333

at First Sight.....X, 627

Browning's Idea of.....I, 153

Drama of the Tenth Century, A.....III, 489

Facettes of; from Browning.....I, 1

"Love in a Life".....III, 521

"Love in Idleness".....XVII, A. 86

Love Looked Back.....XVI, B. 66

of the Natural.....VII, 388

The Best.....VIII, 286

Verses, From the Hindoo.....XIV, C. 53

What Is?.....XIV, D. 66

Love's Banquet.....XV, B. facing 18

Dwelling.....XVII, A. 93

"Love's Labor's Lost.....XIV, A. 117, B. 151

"Labor's Lost", Question and Notes on: Study  
Program.....I, 84

"Lover's Complaint, A," The Meaning of "Talents"  
in.....III, 196

Lowell, James Russell.....XI, 425

and Whitman: A Contrast..... IV, 22  
 Maria, Africa..... X, 19  
     Song by..... IX, 461  
 Lowell's "Columbus"..... VII, 161, 218, 275  
     "Vision of Sir Launfal"..... VI, 47  
         Study Program.... XV, A. 104  
 Lower, Henry Eastman, The Shadow-Hunter..... IX, 6  
 Lowlands *vs.* Highlands, Effects of Environment on  
     Poets..... VI, 83  
 "Lowly" Poets, Dunbar..... IX, 298  
 Loyal Daughter in Literature, The..... IX, 100  
 "Lucretius," Tennyson's Poem..... XI, 529  
 Lucretius, The Poet..... XI, 529  
 Ludlow, Clara Southmayd, November..... VIII, 112  
 Ludwig, Otto, The Forest Warden..... XXIV, 129  
 Lundt, Dorothy, At Inspection..... V, 305  
 Luquiens, Frederick Bliss, Translator: Fabliau of the  
     Three Hunchbacks—  
         Durand..... XXIV, 333  
 "Luria"..... II, 19; VI, 251  
     and "Othello," Types and Arts Compared..... VI, 585  
     Its Story and Motive..... I, 553  
 Lyly and Shakespeare..... V, 177  
 Lyly's Plot of "Sapho and Phao"..... VIII, 29  
 Lyric Origins of Swinburne, The..... XVIII, 468  
     Poets Series..... VIII, 156  
     The Oldest English..... V, 57  
     Year, The..... XXIV, 60  
 Lyrics, Four..... XXV, 254

Macaulay, T. B., Unpublished Poem..... I, 591  
 "Macbeth" Arabic Vision of "Moving Wood"..... II, 247  
     and "Lady Macbeth"..... I, 149  
     Banquo, a Study in..... XI, 81  
     Character Studies in..... I, 245  
     Complexity in Lady (Hote)..... II, 441  
     Concerning a Passage in (Question)..... XV, C. 93  
     Fear in..... X, 92  
     Hecate in..... X, 532  
     Irving's..... I, 46  
     Modjeska's Lady..... IV, 42  
     Moral Proportion and Fatalism in..... VII, 133

## POET LORE INDEX

Stage Types of Lady..... V, 90  
 Study Programs..... XII, 430; XX, 229  
 Supernatural in..... V, 490  
 The Part of Hecate..... XI, 602  
 Mackay, H. W. Boyd, English Hexameter..... XXIII, 139  
 Mackenzie, Constance, Caliban and Cleon..... III, 294  
 MacMechan, Archibald, "In Great Eliza's Golden Time" .. V, 431  
     The Idyll of a Northern River.VI, 299  
     The Mistress of the Red Lamp .. V, 488  
 MacMillan, Mary, The Gate of Wishes..... XXII, 469  
 Macready, Browning and..... I, 138  
 Madman Divine (Prose Drama)..... XIX, I  
     or Saint (Drama)..... XXIII, 161  
 Maeterlinck, Maurice, Aglavaine and Selysette..... XIV, D. II  
     Alladine and Palomides..... VII, 281  
     and Sharp..... VII, 157  
     Dramatist of a New Method..... V, 151  
     Emerson..... X, 76  
     Joyzelle (Drama)..... XVI, B. I  
     Monna Vanna (Drama)..... XV, C. I  
     Pélléas and Mélisande (Drama) .. VI, 413  
     Seven Princesses (Drama) .. VI, 29, 87, 150  
     The Life of the Bee: A Cycle of  
         Songs of the Hive Based Up-  
         on the Study of the Bee by...XIV, C. 59  
     The Sightless (Drama),  
         V, 159, 218, 273, 442  
 Maeterlinck's "The Blind," A Cursory Review of the  
     Symbolism in..... XIII, 554  
     "Bluebird," The Significance of..... XXII, 460  
 Magda Sudermann's and Duse's..... VIII, 557  
 Magic and Prodigy in the East..... IV, 118  
     Characteristics in Eastern and Western Litera-  
         ture..... IV, 126  
 Maid's Prologue..... XXV, 206  
 Malloy, Charles, A Poem to Honor Emerson..... XIV' C. 19  
     "La Saisiaz," The Real Significance  
         of "The Brand Flamboyant"..... VIII, 256  
     Rondel, To..... IX, 458  
     What Bearing Upon Emerson's Poems  
         Have Their Titles?..... XIV, C. 65

Man as an Envioned Animal.....VI, 40  
     of the West, The.....XXIV, 248  
     of the World, A (Play).....XXII, 128  
     With the Hoe," "The.....XI, 157

Manchester Players.....XXV, 210

Mann, Walter H., The Rose.....XVIII, 528

Mansfield, Richard: An Appreciation.....XIX, 367  
     as Richard III.....II, 30

Many a Night.....XXIV, 125

Map, Walter, The First English Essayist.....V, 537

Maraba.....XV, A. 43

Marah of Shadowtown.....XII, 234

Marble, Annie Russell, Josephine Preston Peabody  
     as a Lyrist and Dramatist, XV, B. 149  
     Marble Faun": Study Program.....XIII, 433

March, Sidney, The Minnesingers.....XX, 457

Maria Magdalena (Tragedy).....XXV, 81

Marinetti, F. T., An Appreciation of.....XXV, 453  
     Poems of.....XXV, 439

Marks, Jeannette, A Forgotten Art.....XIX, 488  
     The Passing of the Green.....XVIII, 393

Markham, Edwin, A Look Into the Gulf.....XIII, 536  
     Kyka.....XIII, 538  
     The Joy of the Hills.....XIII, 537  
         Man With the Hoe.....XI, 157  
         Muse of Labor.....XIII, 539

Marlowe, A Note on His Plots.....I, 54  
     (A Poetic Drama).....XIV, A. 128  
     Note On by Saintsbury.....I, 213

Marlowe's, Julia, Rosalind.....I, 141

Marquis, T. G., Sidney's "Astrophel and Stella".....VIII, 570

Marriage of Heaven and Hell.....XI, 28  
     The.....XX, 135  
         The Destiny of—Portia and the Caskets.....III, 69

Marston's "Antonio's Revenge".....II, 414  
     Shakespeareanisms.....II, 289, 360

Martial, The Epigram and Its Greatest Master.....XVI, D. 67

"Mary in Heaven".....VI, 213

Mass at Dawn.....XXIV, 312

Masson David, On Tennyson.....IV, 635

"Masterbuilder" in New York,.....XII, 95

"Master Hugues of Saxe-Gotha," Study Program.....X, 288

Master of Palmyra (Dramatic Poem)..... XIII, 161  
 Maureen..... XXV, 59  
 Maxim, the Bitter..... XV, C. 53  
 McClumph, Charles Flint, Translator,: Ballad Ad-  
     dressed by Eustache  
     Deschamps to Geoffrey  
     Chaucer on Sending  
     Him His Works..... III, 349  
 McConnell, S. D., "Ferishtah's Fancies,"..... III, 379  
 McCook, Henry C., Answer to Query on "Sordello"  
     I, 432, 486, 518  
 McCracken Elizabeth, Stage Productions of Brown-  
     ing's Plays..... XIV, C. 115  
 McGiffert Gertrude, Hunting for Amiel's Garden.. XVII, B. 117  
     Margaret Cooper, Love and Death..... X, 333  
 McGill, Anna Blanche, Henry James, Artist..... XVI, D. 90  
 McKnight, David A., The Tragedy of Ophelia..... XII, 253  
 McNary, Sarah J., Beowulf and Arthur as English  
     Ideals..... VI, 529  
 Mearkle, A. L., The Last Encore..... XII, 334  
 "Measure for Measure"..... III, 538  
 Meditations of Hujas, The..... XIX, 469  
 Meeting, A..... XXV, 498  
 Mendes Catulle, Fidelity..... XVIII, 413  
     Tears..... XXI, 95  
 Menefee, Edith L., A Summer With George Meredith:  
     In Particular "Richard Fever-  
         al"..... VII, 505  
 "Merchant of Venice" .....

- ..... III, 69
- Date of Composition..... I, 514
- in Japan..... I, 467
- Possant, in..... I, 574
- Study Program.... II, 26, 82, 134, 195, 647

Merlin Revivified and the Hermit..... XII, 537  
 Meredith, George .....

- ..... X, 123
- A Summer With..... VII, 505
- On the Source of Destiny..... XII, 238
- The "Story" in..... XXIII, 360
- The Vital Choice..... XIII, 459

Meredith's "Cecilia," The Woman Egoist..... XXIV, 113  
 Merrill, Katharine, The Use of the Ugly in Art..... XIII, 251  
     William J., The Poetry of Ethna Carberry... XIX, 225

"Mermaid Series".....I, 247  
 Merman and the Seraph, The.....XVII, C. 5  
 "Mesmerism" from a Scientific Point of View.....IV, 261  
 Meysenburg, Louise Von, Translator, Agony—Sully-  
     Prud'homme.....XXII, 400  
 "Michael," Study Program.....XII, 583  
     Angelo," Study Program.....XIII, 427  
 Michael, Helen Abbott, The Drama in Relation to  
     Truth.....VII, 149  
 Woman and Freedom in Whit-  
     man.....IX, 216  
 "Midsummer Night's Dream," A Conception.....XVIII, 522  
     Fairy-Lore.....III, 177  
     Metrical changes in.....IX, 110  
     New Variorum Edition..VII, 628  
     Questions and Notes  
         I, 184, 232, 280  
     Solar Myths in.....III, 17  
     Study Program  
         VIII, 578; XV, C. 99  
     Supernatural in.....V, 490  
 Mieler, Maria Ossipovana, Translator: Fortune Favors  
     Fools—Narsdny.....XXIII, 305  
 Mifflin, Lloyd, Sonnets.....XI, 133  
 Mila Whendle (Drama).....XIII, 22  
 "Mildred," Browning's.....V, 266  
 Milton and Shakespeare.....I, 396  
     Astronomical Science of: As Shown in "Paradise  
         Lost".....VI, 313  
     Cambridge Edition of.....XI, 438  
 Milton's Daughters.....VII, 601  
 Minnesingers, The.....XX, 457  
 Miranda and Ferdinand.....III, 190  
 Misconceptions Concerning Shaw, Some.....XX, 376  
 Mistress of the Red Lamp, The.....V, 488  
 Mitchell, Ellen M., "The Paradise" of Dante.....VII, 399  
     Maria, The Astronomical Science of Milton:  
         As Shown in "Paradise Lost".....VI, 313  
 "Mithridates".....XIV, C. 65  
 Modern Apollo and Venus.....III, 518  
     Bohemian Novelist.....IV, 1  
     Drama, Social Theories and Art in.....XXII, 141

Dutch and Flemish Poets..... XIII, 386  
 European Dramatists:  
     Arthur Schnitzler..... XXIII, 25  
     August Strindberg..... XXIV, 42  
     Gerhart Hauptmann..... XXII, 117  
     Hermann Sudermann..... XXII, 195  
     Max Helbe..... XXIII, 125  
 German Literature..... XVI, C. 127  
 Imperialism as Shown in Browning's Portrait  
     of Napoleon III..... XII, 80  
 Poet, A..... XIV, C. 63  
 Poetry and a Courageous Publisher..... XV, A. 113  
 Poetry, Womanhood in..... I, 449  
 Short Story: Its Nature and Origin..... XVII, A. 100  
 Spiritualism and "Mr. Sludge"..... III, 75  
 Tragedy, The Call of..... XV, A. 130  
 Modjeska, Helen, A Chat With..... I, 524  
 Modjeska's Lady Macbeth..... IV, 42  
 Molière (Dramatist)..... VIII, 197  
 Molin, Peele, The Story about Gunnel..... XII, I  
 Monck, Emily Christianna, Greek Traits in Walt  
     Whitman..... VII, 327  
     Walt Whitman in Relation to Christianity.... VII, 607  
 Monhegan..... XVI, D. 96  
 Monna Vanna, (Drama)..... XV, C. I  
     in Japan..... XVII, B. 141  
 Monroe, Harriet, After All..... XII, 321  
     Poe and Whistler..... XXI, 391  
 Moon and "The Columbian Year"..... V, 50  
 Moonlight..... XVII, D. 87  
 Moore, Charlotte, Art Spirit in Browning's "Flight  
     of the Duchess"..... XI, 266  
 Ellen Adams, The Moral Proportion and Fatalism as Exhibited in Shakespeare's Tragedies, "Antony and Cleopatra"..... VII, 613  
     "Coriolanus"..... VIII, 86  
     "Hamlet"..... VII, 191  
     "King John"..... VIII, 139  
     "King Lear"..... VII, 487  
     "Macbeth"..... VII, 133

"Othello".....	VII, 424
"Romeo and Juliet".....	VII, 551
G., Drama Realistic.....	II, 33
Irene, Swinburne.....	XVI, D. 108
Isabel, The Literature of Portugal.....	XVIII, 342
The Turquoise God.....	XVII, C. 69
Isabella, The Ice Dragon and the Sun God.....	XIX, 87
Mörike, Erinna, to Sappho.....	XXIV, 197
Morituri: Teias (play).....	IX, 330
Morley, George, Shakespeare's Commemorations	
	II, 252, 306, 607; III, 204
S. Griswold, The Novels of A. Palacio Valdés, XVI, C. 92	
Translator: "I Puritani"—	
Valdés.....	XVI, D. 97
Selections from Doctor Angel- ico's Manuscripts—Valdés .....	XXIV, 268
Morris, Harrison S., A Poetic Symposium.....	I, 545
Browning Versus Browning.....	I, 408
William.....	VIII, 630
A Night in a Cathedral.....	X, 473
Gertha's Lovers.....	X, 337
The Socialistic Thread in Life and Works of.....	V, 113, 210
The Story of Frithiof the Bold .....	XII, 353
Translator: The Tale of King Coustans.....	XI, 465
Unpublished Letters on Socialism	
	VII, 473, 543
Morte d'Arthur.....	X, 439
Morton, Edward Payson, Ruskin's "Pathetic Fal- lacy" and Keat's Treat- ment of Nature.....	XII, 58
Mother Cry, The.....	XVIII, 198
Motherless Heroine, The.....	XVII, D. 99
Motherless Heroines in English Classics.....	XI, 259
Motivation of "Parsifal," The.....	XVI, C. 123
Motley," "Meditations in .....	VII, 34
Motokiyo's Kanawa.....	XXIII, 2
Mott, Emma Pratt, Shakespeare and Rhythm.....	IV, 212
Moulton, Louise Chandler, If Once, Just Once.....	XV, B. 18
	In Present Day Poets..... XII, 305
	I Wonder..... IX, 367

Life and Works of Arthur  
 O'Shaughnessy.....VII, -211  
 Rondel to Charles Mal-  
 loy.....IX, 458  
 The Poetry of..XII, 114; XIX, 473

Moulton, R. G., The Wandering Jew Legend: Eugene  
 Sue and Ebulea—Evans.....III, 322

Mountain Top, From the.....XXV, 459

William E., Dies Irae.....XII, 237  
 Sonnet, Music.....IX, 477  
 The City of the Heart's Desire  
 XVII, A. 94

Turn from Me, Spirit.....X, 335  
 Walter Pater.....XIII, 275  
 Whitman's Letters to Doyle....IX, 617  
 Yucatan .....XII, 10

"Moving Wood".....VII, 185

Moxom, Philip S., Does Browning's "Alkestis" Inter-  
 pret Euripides Fairly?.....VIII, 425

"Much Ado About Nothing" .....IV, 184

Mughanniname.....XXI, 467

Mukeiji Dhan Gopal, (With Mary Carolyn Davies)  
 Translator: Chintamini—  
 Ghose.....XXV, 144

Mullen, Elizabeth Lester, Translator, The Codicil—  
 Ferrier.....XIX, 193

Munger, Whitman and.....VI, 484

Munich, Shakespeare in.....I, 47

Murphy, Ethel Allen, Some Essential of Literary  
 Appreciations.....XX, 390

Musaeus's "Hero and Leander" A Greek Sea Idyl....XX, 449

Music.....XIX, 110  
 Apparitions.....II, facing 288  
 Browning's "One Way of Love".....IV facing 288  
 "Come Live With Me".....II, 532  
 For Browning's Poems.....I, 430  
 Lover's Calendar, The.....XVII, D. 122  
 "My Star".....I, 340  
 "New Willow Song".....I, 29

Rousseau's "Willow Song".....I, 175  
 Shelley's Song from "Prometheus"....IV facing 384  
 Spenser's "Januarie".....IV facing 1  
 "Throstle Song".....I, 510  
 Musical Settings, Browning's "Ask Not One Least  
     Word of Praise".....III, 258  
     Shakespeare's "Come Away Death"  
         III, 212  
     Symbolism in Browning.....III, 260  
 Musselman, N. H., Mila Whendle.....XIII, 22  
 My Dream.....XVII, D. 102  
 Mykilati Magus, "The American" as seen by a  
     Melancholy Dane and a  
     Mystical Hindoo.....XI, 237, 373  
 My Star.....I, 349  
 "Mystery of the West," Mr. Dodge's.....XVII, D. 119  
 Myths of Mary, The.....XX, 146  
     Solar, in "A Midsummer Night's Dream".....III, 17  
 Napoleon III, Modern Imperialism as Shown in Brown-  
     ing's Portrait of.....XII, 80  
 Narsdny, Ivan, Fortune Favors Fools.....XXIII, 305  
 Nature Anthologies.....XII, 459  
     In the Elizabethan Poets.....VII, 529  
     Poetic Interpretation of.....XIII, 53  
     The Feeling For.....XVIII, 259  
 Nautical Phrases.....XIII, 316  
 Neeff, G. A., Style According to Spenser and Browning..VIII, 469  
 Nettleship, John T., Robert Browning: Essays and  
     Thoughts.....VIII, 265  
 New Book on Shakespeare.....VII, 37  
     Drama.....XXIII, 145, 290  
     New Poetic Form as shown in Browning.....II, 234  
     Poetry, The.....XXII, 155  
     Star.....XX, 479  
     York vs Chicago as a Dramatic Center.....XXII, 151  
 Newell, Charlotte, The Poets-Laureate.....IV, 552, 599  
 Newton's Brain (Bohemian Novelette).....IV, 429, 511, 569  
 Nibelungenlied, Sigfrid's Stories in the.....X, 543  
     The.....XVII, A. 119  
 Nielsen, Harold, Robert Herrick.....XIX, 337

Nietzsche, Friedrich, <i>Das Trunkne Lied</i> .. XVI, C. 91; XXI, 416
Venice.....XXIII, 79
Night.....XXIV, 277
Nightfall.....XXI, 96
Night in a Cathedral, A.....X, 473
Night-School Song.....IX, 355
Night's Lodging, A. (Drama).....XVI, D. 1
Noa, Frederic M., <i>A Theatrical Event in Havana</i> .. XVII, B. 118
Nobel Prize for Literature.....XVI, C. 91
Noble, Emma, <i>A Philosophy of Rhyme</i> .....VII, 585
Nocturne.....XVII, A. 134; XXV, 436
Noguchi Yone, <i>Demon's Shell, The</i> .....XVII, C. 44
<i>Japanese Women in Literature</i> .. XV, C. 88
<i>Popular Songs of Japan</i> .....XV, B. 78
Translator: <i>The Melon Thief</i> .....XV, A. 40
Noller, John Scholte, <i>Modern German Literature</i> .. XVI, C. 127
Nomad Palaces, The.....XVI, D. 78
No More Fear.....XXIV, 1119
Noon.....XXIV, 332
Norris, J. Parker, Editors of Shakespeare The.....I, 64
First American Editor of Shakespeare, The.....II, 424
Norwegian Peasant Lad and his Dream Tune, The.....V, 52
Novelette Danish, Karen—Kielland.....IV, 385
Novel, Earliest Known.....VIII, 168
Novelists and Poets, Current French.....XVIII, 1113
Novels of A. Palacio Valdés, The.....XVI, C. 92
November.....VIII, 112
Nun, To A Beautiful.....V, 149
Nun's Reply, The.....V, 478
"Numpholeptos" Browning's Science as Shown in.....II, 617
Nut Brown Maid," The Authorship of "The.....XX, 387
Nymph, The.....XXIV, 368
O'Brien, Edward J.—Arthur Upson.....XXV, 219
Burden of Lost Prophets, The....XXV, 370
Francis Thompson.....XIX, 293
Inspiration of Crashaw, The.....XXI, 397
Translator:
<i>Sancta Susanna,—Stramm</i> ....XXV, 145
<i>The Poetry of the Epoch—Beauduin</i> .....XXV, 336

The Town in Me—Beauduin . . . XXV, 348

O'Connor, Evelyn, A Possible Source of Shakespeare's  
Culture . . . . . XXIII, 114

O'Neil's, Nance, Tragic Art of . . . . . XV, A. 104

O'Shaughnessy, Arthur, Life and Works of . . . . . VII, 211

O'Sheel, Shalmas, Isadore Duncan, Priesess . . . . . XXI, 480

Obsession of Edgar Allan Poe . . . . . XII, 42

Occident . . . . . IX, 474

Ochiai T., Translator, Kanawa—Motokiyo . . . . . XXIII, 222

Ode, On the Heights . . . . . XV, D. 95

"Ode to Duty" . . . . . VIII, 106

Old Earth . . . . . XI, 354

Old Pictures in Florence . . . . . VIII, 586

Olive, Harriott S., Berlin Stage During the Past Sea-  
son, The . . . . . XII, 570

Nature Anthologies . . . . . XII, 459

"Songs from the Ghetto" and "A  
Vision of Hellas" . . . . . XII, 308

Translator: The Master of Pal-  
myra—Wilbrandt . . . . . XIII, 161

Olivero, Frederico Emile, Verhaeren's Lyrical Trilogy . . XXV, 63

Olmsted, E. W., (with F. D. Burnet) Translator: The  
Fountain of the Satyr—De Castro . . XXI, 88

Olympus and Kissivos . . . . . IX, 353

Omar Khayyam and Mysticism . . . . . XIX, 458  
New Rendering of . . . . . X, 293

On Probation (Drama) . . . . . XIV, B. 40

On the Highlands . . . . . XIII, 335

"One More Word" Allusions in . . . . . III, 533

"One Way of Love" . . . . . III, 588  
(Song) . . . . . IV facing 288

Opera *vs* Drama . . . . . XXIII, 302

Ophelia, A Brief for . . . . . III, 569  
The Tragedy of . . . . . XII, 253

Oppenheim, James, The New Poetry . . . . . XXII, 155

Orient . . . . . IX, 473

Othello and Iago, The Characters of . . . . . XVIII, 236  
and "Luria," Types and Arts Compared . . VI, 585

Are the Rhymed Lines in, Shakespeare's? . . X, 416

in Constantinople . . . . . I, 576

in Paris . . . . . I, 301, 362

Moral Proportion and Fatalism . . . . . VII, 424

Study Programs.....IX, 94; XX, 394  
 Was He a Negro.....X, 251  
 Otello, Verdi's .....I, 444  
 Outcast, The.....XVII, C. 8

P. A. C. (Charlotte Porter and Helen A. Clarke),  
 Aims of Literary Study, The.....VII, 270, 6  
 Browning Study Hints.....III, 521, 588, 637; V, 453  
 "Julius Caesar" and "Strafford:" A Comparative Study.....IV, 148  
 Longfellow's "Golden Legend" and its Analogues.....IV, 91  
 Reading Course in Whitman.....VI, 644  
 School of Literature, VI, 47, 102, 161, 273, 520, 570;  
     VII, 41, 105, 161, 218, 275, 520, 576; VIII, 106, 158,  
     218, 272, 347, 454  
 Study of "Locksley Hall" and "Sixty Years After".....V, 34  
 Shakespeare's "Winter's Tale".....IV, 516  
 "Strafford" ..I, 190, 236, 282, 332, 372, 426,  
     511, 562

'Paesisti of the Nineteenth Century, The.....XIX, 235  
 Page, Curtis Hidden, Current French Poets and Novelists.....XVIII, 113  
 Lady of Tripoli, The.....XVIII, 278  
 Litanies of Love, The.....XVIII, 195  
 Prayer of the Poet, The.....XVII, C. 3  
 Translator:  
     From "The Nomad Palaces"  
         —Kahn.....XVI, D. 78  
         The Chains — Sully-Prud'homme.....XVI, D. 78

Panama, Off the Coast.....II, 624  
 Pancoast, Henry S., "Luria" Its Story and Motive.I, 553; II, 19  
     Old Age and Poets.....III, 57  
 Parkes, Kineton, Shelley's Faith: Its Development  
     and Relativity ..IV, 289  
     Its Prophecy.....IV, 397  
 "Paracelsus" and Bombast.....III, 103  
     and "The Data of Ethics".....I, 117  
 "Paradise" of Dante.....VII, 399  
 Paradoxical Ethics of Browning, The.....XXIII, 348

Paris Exposition.....I, 541  
 Letter.....II, 111, 222  
 "Othello" in.....I, 301, 362  
 "Parsifal," On the Staging of.....XV, D. 97  
 The Motivation of.....XVI, C. 123  
 Parsons, Eugene, Another Note on Tennyson.....X, 147  
 Symbolism of "Holy Grail".....XVI, B. 86  
 Pascoli and Recent Italian Poetry.....XVIII, 501  
 Passing of the Green, The.....XVIII, 393  
 Pastoral Poetry.....XVIII, 265  
 Pater, Walter.....XIII, 275  
 Pathetic Fallacy: Ruskin's.....XII, 58  
 Paton, Lucy Allen, A Bit of Art from Matthew Arnold..VIII, 134  
 A Phase of William Blake's Romanticism.....V, 481  
 Pattee, Fred Lewis, Fear in Macbeth.....X, 92  
 Longfellow and German Romance.....XVII, A. 59  
 Man of the West, The.....XXIV, 248  
 Pattee, Loueen, Translator: Agnes Bernauer—Hebbel....XX, 1  
 Patterson, John, Some Lyrics of Anacreon in Pseudo-Anacreon.....IX, 400  
 Paulding, J. K., Björnson's "Beyond Human Strength".....XIII, 543  
 "Pauline" A Reference Index to.....I, 39  
 Allusion in.....I, 89  
 Comparison of Old and New Editions.....I, 520  
 Payment Time.....XI, 479  
 Peabody, Josephine Preston, As a Lyrist and Dramatist.....XV, B. 149  
 Caravans.....XIII, 542  
 "Marlowe".....XIV, A. 182  
 Modern Life and Modern Poetry.....XIV, A. 56  
 The Source.....XIII, 541  
 The Stay-at-Home.....XIII, 541  
 The Wings.....XXV, 352  
 Pearl, The (Early English Poem).....V, 434  
 Pearson, P. H., Bellman: The Swedish Poet of Native Romance.....XI, 251  
 Peart, S. E., The Comradeship of Antony and Cleopatra.....IV, 217

Pechkoff, Alexis, A Study of the Work of ..... XV, C. 53  
 Pedio E., Human Ecstasy ..... XVII, A. 133  
 Peer Gynt, An Interpretation ..... XVIII, 383  
 Pegasus Club ..... I, 203  
 Pélleas and Mélisande ..... VI, 413  
 Pence, J. A., Extracts from Letters on "Hamlet" from  
     Prest. Adams and J. H. Hackett ..... X, 459  
 Pendleton, Charlotte, A Spring Song ..... I, 511  
     Browning's Memorial Poem  
         I (facing page) 400  
     From the Roman de la Rose ..... I, 549  
     Study in Shakespeare's Fairy  
         Rhythm ..... I, 30  
 Perennial Witticism, *vs* a Shakespearean Crux ..... XXIII, 341  
 Performance of Peabody's "Marlowe" at Agassiz  
     Home, Radcliffe College, XVI, C. 155  
 Perry Jeannette Barbour, Is Blank Verse Lawless? ..... VIII, 528  
 Persian Poetry, Some Characteristics of ..... III, I  
 Pessimist Poet, A ..... V, 385  
 Phantasms (Drama) ..... XIX, 241  
 Phedre ..... XVII, C. 59  
 Phelps, Albert, Later Work of Maurice Maeterlinck ..... XI, 357  
     Maxim, the Bitter: A Study of the  
         Work of Alexis Pechkoff ..... XV, C. 53  
     C. E. D., Browning; A Sonnet ..... V, 288  
     George Turner, On the Staging of Parsifal ..... XV, D. 97  
     Mary, The Joy Element of Browning ..... XV, B. 95  
 Phillips, Stephen ..... X, 430, 448  
 Phillips's "Paoli and Francesca" ..... XII, 126  
     "Ulysses" ..... XIV, A. 128  
 Philology and Literature, Studies in ..... IX, 143  
 Philosophical Note on "King John," A ..... XXII, 314  
 Philosophy and Literature, Characteristics of ..... XXIV, 122  
 Phoenix, The ..... VI, 611  
 Pierot Dead ..... XVI, D. 81  
     The Cult of ..... XIX, 318  
 "Pietro of Albano" Variants of Browning's ..... III, 577  
 Pigeonneau's Inadvertent Romance ..... XI, 28  
 Pines, To the ..... XXV, 215  
 "Pippa Passes" ..... VI, 133  
     and "Pippa Dances" ..... XX, 122  
     on the Stage ..... XVIII, 107

Pippa's Power, The Secret of..... III, 350  
 Piper, The..... XV, C. 76  
 Plastic Word, The..... XII, 384  
 Plato as a Literary School for Writers..... XVII, D. 90  
 Platt, Isaac Hull, Shelley and Whitman: A Comparison and a Contrast..... VIII, 332  
 Playfarer, The..... XXIII, 145  
 Playhouse, The..... XXIII, 153, 294  
 Playreader..... XXIII, 155, 300  
 Plight of Dramatic Criticism, The..... XXIV, 201  
 Pliny's Authors..... XVIII, 519  
 Plutarch's "Virtuous Deeds of Women"..... XI, 20  
 Poe, Edgar Allan, and Whistler..... XX, 391  
     Grave of..... XI, 583  
     New Edition of..... VII, 519  
     Obsession of, The..... XII, 42  
     On Happiness..... XV, D. 108  
     Plea for..... XIII, 379  
     Rationale of the Short Story, The, XVI, A. 57  
 Poems..... XXV, 439  
     of Leprosy, Two..... XVII, C. 104  
     The Use of Alliteration in Shakespeare's..... V, 190  
 Poet, A Canadian Poet, Isabella V. Crawford..... XIII, 575  
     A Tory..... III, 530  
     Can [he] Be Democratic?..... VII, 619  
     Lore" Prize Competition..... XVII, C. 1  
         What it Means..... III, 645  
     of Italy, A..... XVI, B. 67  
     of Sunrise, The, Sidney Lanier..... XV, D. 89  
     Reading Course for a Young..... IX, 118  
 Poetic Characteristics of Matthew Arnold..... VI, 76  
     Criticism: Horace to Stedman..... V, 43  
     Expression, The Nature of..... V, 81  
     Interpretation of Nature..... XIII, 53  
     Language..... XXI, 241  
     Personifications of Evil..... IX, 206  
     Symposium..... I, 545  
 Poetry..... XVIII, 224  
     American..... III, 639; IV, 580; XI, 129  
     and Drama, Recent German..... XVIII, 123  
     Philosophy..... VIII, 471  
         The Old Quarrel Between..... X, 365

Poetry and Prose in Life and Art..... XV, C. 77  
     from William Blake..... XI, 25  
     Science..... III, 233  
     British..... III, 363; X, 123  
     Beginnings of, The..... XIII, 598  
     Cathedral Imagery in..... VI, 279  
     Ethics *vs.* Beauty in..... V, 353  
     Immortality as a Motive in..... IX, 367  
     Japanese..... XIV, C. 91, D. 83; XVI, B. 94  
     Latin..... VII, 453  
     Magic in..... IV, 109, 119, 126  
     Modern, Relation of Modern Life to..... XIV, A. 56  
     of Brick, The..... X, 381  
         the Epoch, The..... XXV, 336  
         Ethna Carbery, The..... XIX, 225  
         Louise Chandler Moulton, The..... XIX, 473  
         Robert Louis Stevenson..... XVIII, 396  
     Persian..... III, I  
     Primitive American..... IV, 329  
     Prometheus Myths in..... IV, 141  
     Propaganda for, A..... XI, 41  
     Recent American..... II, 427; III, 639  
     Some Recent,.....  
         Study of, from the Standpoint of Aesthetics..... VI, 536  
     The New..... XXII, 155  
     The Oldest English Lyric..... V, 57  
     What It Has Done for the World..... VIII, 145  
     Whitman on..... I, 129  
         and the Emotionalizing of Evolution..... XX, 113

Poets, A Summer Outing With..... IX, 411  
     and Novelists, Current French..... XVIII, 113  
     and Old Age..... III, 57  
     Choice of Subject Matter in..... VII, 356  
     Effects of Environment on..... VI, 83  
     Glimpses of Present Day..... XIII, 527; XIV, D. 113;  
         XV, A. 131  
     in School, The..... VI, 592  
     Laureate..... IV, 552, 599  
     Life of the Spirit in the Modern English..... VII, 455  
         of America, Some Early Women..... IV, 332

Poet's, Politics, A..... VII, 473, 543  
     Tombs of..... I, 251

Pompilia.....I, 263  
 Poor, Agnes Blake, Translator: Maraba—Dias.....XV, A. 43  
 Pope, The.....I, 309  
 Popular Songs of Japan.....XV, B. 78  
 Porte, J. Vibal de, (with Roy Temple House), Trans-  
     lator: The Nymph—Gorki.....XXIV, 368  
 Porter, Charlotte, Ariel.....XXV, 217  
     Beat of the Wing, The.....XIX, 234  
     Books on Whitman.....VI, 95; IX, 131  
     British Verse, George Meredith,  
         and Watts-Dunton.....X, 123  
 Browning Books of the Year.....V, 277  
 Browning's Love Letters, The.....XI, 301  
     Tribute to Shakespeare, III, 216  
     “Strafford”, Dramatic  
         Motive in.....V, 515  
 Cambridge Edition of Milton, The, ..XI, 438  
 Chat With Modjeska, A.....I, 524  
 Child by the Sea, The.....XVI, B. 46  
 Classical Greek Poetry.....VI, 43  
 Contemporary French Novelists.....XI, 431  
 Course in Shakespeare, A.....XIV, A. 117  
 “Cyrano de Bergerac”: What It  
     Is and Is Not.....XI, 118  
 Day of Deliverance Browning's  
     “Return of the Druses” in  
         Lyric Form.....XVI, A. 23  
 Elizabethan Lyrics,.....VII, 213  
 Emerson and Sterling Letters, The.....X, 143  
 Essays.....I, 635  
 Fate: A Parable.....XVII, C. 103  
 Gosse's Northern Studies.....III, 93  
 Hearth Fire, The.....XX, 155  
 Higginson's “Cheerful Yesterdays” ..X, 440  
 Holmes's Life and Letters.....VIII, 608  
 Holy Day Prayers.....XVII, B. 117  
 Ibsen's New Play “John Gabriel  
     Borkman”.....XI, 102  
 Ibsen's New Play “Little Eyolf”.....VII, 99  
 Ideals of Womanhood by Brown-  
     ing and the Greek Dramatists....IX, 385  
 In Portia's Gardens.....X, 305

## POET LORE INDEX

Irish Players in Philadelphia, The, XXIII, 159  
 Kalidasa's Masterpiece.....VIII, 35  
 Keats's "Lamia" Contrasted With  
     Coleridge's "Christabel".....V, 32  
 Kipling's "Seven Seas," An Ata-  
     vism.....IX, 291  
 Langtry in "Rosalind".....I, 194  
 Latin Poetry.....VII, 453  
 "Literary History of America," A....XIII, 439  
 Literatures of the World.....X, 598  
 "Love in Idleness".....XVII, A. 86  
 Lyric Poets' Series.....VIII, 150  
     Year, The.....XXIV, 60  
 New Book on Shakespeare, A.....VII, 37  
     Editions.....X, 140  
     Shakesperean Books.....IV, 222  
     Studies in Literature.....VII, 459  
 Notes on Recent Fiction.....VIII, 457, 617  
 Old English Ballads.....VI, 565  
 Old and New Ideals of Woman-  
     hood.....III, 269  
 Old Friends with New Faces.....VI, 639  
 Our Anglo-Saxon Epic.....VI, 563  
 Our So-Called Copyright Law.....IV, 155  
 Personalia: Coleridge, Arnold,  
     Stevenson.....VIII, 100  
 Phillips's "Paolo and Francesca,"  
     and Swinburne's Rosamond.....XII, 126  
 Margaret Fuller and her Friends....VIII, 155  
 Marlowe in "Rosalind".....I, 141  
 Maurice Maeterlinck: Dramatist  
     of a New Method.....V, 151  
 Modern Imperialism As Shown in  
     Browning's Napoleon III.....XII, 80  
 Modernism of Hafiz, The.....VII. 516  
 Modjeska's Lady Macbeth.....IV, 42  
 Monhegan.....XVI, D. 96  
 New Books of the Season: Antholo-  
     gies.....VI, 620  
 Poetic Criticism Horace to Sted-  
     man.....V, 43  
 Pursuit of Happiness, The.....V, 582

Recent British Verse..III, 363; V, 459; VI,  
366; VII, 366; VIII, 38, 147; IX, 440  
Browning Books. ....IV, 276  
Poetic Dramas: Phillip's  
    "Ulysses;" Peabody's  
    "Marlowe".....XIV, A. 128  
Shakespearean Books..V, 221; VIII,  
215; IX, 610  
Religio Poetae.....VI, 269  
Richard Mansfield as Richard III....II, 30  
Smith's Troubadours at Home.....XII, 596  
Socialism in Literature.....XI, 418  
Studies in Philology and Literature..IX, 143  
Sudermann's "Magda" and Duse'sVIII, 557  
Talk on American Patriotic Poems, A..V, 342  
    Study of Literature.....X, 128  
Technique of the Drama.....VII, 214  
Ten Brink's Shakespeare Lectures...VII, 216  
Tennyson's Last Book.....IV, 640  
The Playhouse.....XXIII, 153; 294  
Tory Poet, A.....III, 530  
Translator: Daughter of Joria—  
    d'Annuzio.....XVIII, I  
Monna Vanna—Maeterlinck....XV, C. I  
(with Helen T. Porter) Saint  
    John's Fire—Sudermann.....XV, D. I  
Valuable Stage History, A.....III, 148  
Variants of Browning's "Pietro of  
    Albano".....III, 577  
Variorum Editions of Shakespeare,  
    VII, 628; X, 430; XIII, ....141  
Also Contributions to Life and  
    Letters, Notes, The Library  
    Study Programs, Translations,  
    etc.  
Porter, D. G., Moon and the Columbian Year.....V, 50  
Helen Tracy, Characteristics of The Work of  
    Louise Imogen Guiney.....XIII, 287  
Higginson's "Contemporaries" ...XII, 311  
Howe's, Julia Ward, Reminis-  
    cences.....XII, 313  
Translator:

## POET LORE INDEX

Lady With the Dagger, The—  
 Schnitzler.....XV, B. 1  
 (with Helen A. Clarke) "Love's  
 Labor's Lost," Study Pro-  
 gram.....XIV, B. 151  
 Loving Hours—Schnitzler...XVII, A. 36  
 (with Charlotte Porter) Saint  
 John's Fire—Sudermann....XV, D. I  
 Three Heron's Feathers, The  
 —Sudermann.....XII, 161

Portia and the Caskets.....III, 69  
 Portia's Garden, In.....X, 305  
 Portugal, The Literature of.....XVIII, 342  
 Portuguese Sonnets, Some Modern.....VI, 518  
 Possant, Ernst, As Shylock.....I, 574  
 Possible Source of Shakespeare's Culture.....XXIII, 114  
 Postell, Catharine, The Midsummer Night's Dream  
 (A Conception).....XVIII, 522  
 Pott, Mrs. Henry Bacon, Shakespeare's Circular.....I, 155  
 Prairie, The.....XIX, 89  
 Prayer of the Poet.....XVII, C. 3  
 for a Child.....XIII, 605  
 Precious Secret, My.....XVII, A. 134  
 Pre-Shakespearean Drama.....X, 436  
 Prescience.....XXV, 592  
 Price of Sight, The.....XIII, 354  
 Price William R., Translator: Eventide—Verlaine..XXIII, 368  
 Pride of Stupidity, The.....VII, 155  
 Primitive Man in Modern Fiction.....XIX, 212  
 Princess Has Her Lovers, The.....XXI, 466  
 Prison in Spring, The.....XXV, 460  
 Prize, Early English Study.....I, 154  
 Problem, The.....XIV, C. 65  
 Programs, Study "Ancient Mariner".....X, 425  
 "Andrea Del Sarto".....III, 87  
 "Antony and Cleopatra"....XII, 97; XX, 315  
 "Book of Job".....XV, B. 140  
 "Borkman".....XI, 102  
 Chambered Nautilus," "The.....VI, 570  
 "Circles".....X, 284  
 "Columbus".....VII, 161, 218, 275  
 "Corrinne".....XIII, 430

Disloyal Wife in Literature..... IX, 265  
 "Each and All"..... VI, 273  
 "Enoch Arden"..... III, 87  
 "Faust"..... XV, B. 140  
 Folk Poems: Browning..... XII, 105  
 Flower Songs, "Fra Lippo"..... II, 262  
 Group of American Poets, A..... XII, 305  
 "Henry IV"..... XI, 94, 283  
 "Henry VIII"..... XIV, D. 95  
 "Hiawatha"..... VII, 520, 576, 632  
 Human Brotherhood in Whitman  
     and Browning..... X, 421  
 "Idylls of the King" The..... XIII, 588  
 "Intimations of Immortality"..... VIII, 454  
 "In Memoriam"..... V, 574; XIII, 284  
 "Julius Caesar"..... X, 564  
     and "Strafford"..... IV, 148  
 "King John"..... VIII, 218  
 "Lear"..... X, 95, XI, 102; XXIV, 110  
 "Locksley Hall"..... V, 34  
 "Love's Labor's Lost"..... I, 84  
 "Mabel Martin"..... VIII, 158  
 "Macbeth" ..II, 585; XII, 430; XX, 229  
 "Marble Faun"..... XIII, 433  
 "Mary in Heaven"..... VI, 213  
 "Merchant of Venice"  
     I, 514; II, 26, 82, 134, 195, 647  
 "Michael"..... III, 87; XII, 583  
 "Michael Angelo"..... XIII, 427  
 "Midsummer Night's Dream"..... I, 184,  
     232, 280; VIII, 578; XV,C. 99 (Reprint)  
 Music Poems—Browning..... X, 288  
 New Ideas in Teaching English  
     Literature..... IX, 585  
 "Norseman"..... VII, 105  
 "Ode to Duty"..... VIII, 106  
 "Othello"..... IX, 94; XX, 394  
 Poems of Adventure and Heroism  
     —Browning..... XI, 403  
 "Prayer of Columbus" ..VII, 161, 218, 275  
 Religious Poems—Browning..... X, 103  
 "Richard II" ..... XIII, 586

## POET LORE INDEX

"Ring and the Book".....X, 569  
 "Romola".....XIII, 281  
 "Self Reliance".....XIV, A. 111  
 "Sixty Years After".....V, 35  
 "Snowbound".....VI, 102  
 "Spanish Student".....VI, 161  
 "Strafford"....I, 190, 332, 372, 426, 511, 562  
 Study of Sense Epithets of Shelly and Keats.....X, 573  
 Summer Outing, With the Poets, A. IX, 411  
 "Tempest," VIII, 347; XV, D. 123 (Reprint)  
     Magic and Prospero..III, 144  
 "Thanatopsis".....VI, 520  
 "Twelfth Night"....VIII, 44; XVI, A. 124  
     (Reprint)  
 "Two Gentlemen of Verona".....I, 130  
 "Visions of Sir Launfal"  
     VI, 47; XV, A. 97 (Reprint)  
 "Winter's Tale" in Connection  
     with Greene's "Pandosto" and  
     the Alkestis of Euripides.....IV, 516  
     See also School for Literature  
 Prometheus Stories in Literature.....IX, 589  
 Promise Unfulfilled.....IX, 354  
 Pronunciation, Early English.....I, 54  
 Proverbs of Hell.....XI, 27  
 Prud'homme, Sully, Agony.....XXII, 400  
     The Chains.....XVI, D. 78  
     The Faithless.....XVIII, 533  
     To My Reader.....XV, B. 139  
 Prydz, Alvilde, A Meeting.....XXV, 498  
     From the Mountain Top.....XXV, 459  
     He is Coming.....XXV, 230  
 Pshibishevky, Stanislav.....XXIII, 111  
     For Happiness.....XXIII, 81  
 Publisher, A Courageous, and Modern Poetry.....XV, A. 113  
 Pulse of Spring: A Story of an Artist.....XIII, 321  
     in Verbal Rhythm.....XVI, B. 79  
 Pursuit of Happiness," "The.....V, 582  
 Quaker Poet in Puritan New England, A.....XXI, 330  
 Quartos, Shakespeare.....I, 56, 398

Queen Ysabeau's Hunting..... XVII, B. 68  
 Quest of Summer, The..... IX, 1  
 Question Unasked..... IX, 354  
 Quirk, E. P., Shakespeare's "Less Greeke"..... II, 526

Rabbi Ben Ezra, Remarks on Some Passages in..... I, 57  
 "Rabbi Ben Ezra," Study Program..... X, 103  
 Ranum, Louise Carr, Glance at Lord Ormont and His  
     Aminta, A..... XXII, 137  
 Rankin, Thomas Ernest, Character Writing in Eng-  
     lish Literature..... XXIII, 42  
     The Modern Short Story:  
         Nature and Origin..... XVII, A. 100  
 Rassato, A., Nocturne..... XVII, A. 134  
 Rationale of the Short Story according to Poe..... XVI, A. 57  
 Ray, Anna Chapin, The Nun's Reply..... V, 478  
 Reaction..... X, 336  
 Reader, The..... XV, B. 33  
 Reading Course for a Young Poet..... IX, 118  
 Realism in American Fiction of To-day..... XVII, C. 76  
 Recent Stories..... X, 132  
 Recht, Charles, Jaroslav Vrchlicky..... XXIV, 309  
     and His Place in  
         Bohemian Drama..... XXV, 534  
     Translator: At the Chasm—Vrch-  
         licky..... XXIV, 289  
     Translator: The Clouds—Kavapil..... XXI, 417  
 Reconciliation (Play)..... XXI, 337  
 Red Star, The..... XIX, 292  
 Rendervo, Sipko, Modern Dutch and Flemish Poets..... XIII, 386  
 Reed, Helen Leah, Aristophanes' Philosophy of Poetry  
     According to Browning..... V, 237  
     Browning's Pictures of Chivalry..... XI, 588  
     To Leuconoë..... X, 491  
 Reincarnation Ring, A..... XX, 77  
 Religio Poetae..... VI, 269  
 Religion of Schiller, The..... XVI, A. 87  
 "Renaissance" (Drama)..... XIX, 369  
 Renaissance Pictures in Browning..... X, 66  
 Renaissance, Recent..... II, 401, 449  
 Renan's "Caliban"..... XII, 145  
 Required English, A Suggestion in..... IX, 585

Rest Thee, as on Thy April Bed.....XXV, 142  
 Rhyme, A Philosophy of.....VII, 585  
 Richard II, Study Program.....XIII, 586  
     III, Short Story of, A.....XVI, A. 80  
 Richter, Jean Paul.....V, 551  
 Rider, Arthur Freemont, Two Poems of Leprosy ..XVII, C. 104  
 Riders to the Sea (Tragic Drama).....XVI, A. 1  
     Performance of by Twentieth Century Club.....XVI A. 132  
 Ridley, Hilda, Larger Realism, The.....XXIV, 353  
     Primitive Man in Modern Fiction.....XIX, 212  
 Rihani, Ameen, Andalusian Love Songs.....XV, B. 74  
     Attar and Sanai.....XVI, D. 87  
 "Ring and the Book" Grammatical Form.....I, 291  
     Original of.....V, 285  
     Some of the Teachings.....I, 314  
     Study Program.....X, 569  
     Symposium.....I, 263, 309  
 Ristori in America.....XVIII, 243  
 Road House, At the.....VII, 397  
 Roberts, Mary Eleanor, Queen Ysabeau's Hunting ..XVII, B 88  
     Theodore, Failure.....X, 234  
 Robertson, Alice Kent, Browning Memorial Services  
     —Boston.....II, 152  
     Pompilia.....I, 263  
     Tragic Motive of "In a Balcony".....II, 310  
 Robinson, Harriet H., Pompilia Sonnets.....IV, 284  
     The Sonnet Sonnetized.....III, 551  
     W. Clarke, Shakespeare Family Annals...II, 258, 315  
 Roche-Guyon, Dizaino, From the Verse of the Duchess ..XIX, 478  
 Rod, Edward, A Golden Wedding.....X, 483  
 Roelvink, Herman, C. J., (pseudonym, Donaert Van Elben) The Stormbird ..XXIV, 65  
 Rolfe, W. J., "As You Like It".....IX, 552  
     Blue Eyes in Shakespeare.....I, 479  
     Browning Mastery of Rhyme.....V, 258  
         Musical Query, A.....V, 48  
     "In Memoriam" and Other Tennysonia ..VIII, 90  
     "In Memoriam" Christmases of, The ..XIII, 151  
     "Julius Caesar".....V, 169, 424; VI, 7

Merchant of Venice, Date of.....I, 514  
     (Study)II, 26, 82, 134, 195, 647

Miranda and Ferdinand, Caliban and Ariel.III, 190

"Much Ado About Nothing".....IV, 184

Note on Halliwell-Phillips.....I, 107  
     "In Memoriam".....VII, 428  
     "Locksley Hall".....V, 107

Paracelsus and Bombast.....III, 103

Poets in School, The.....VI, 592

Questions and Notes on "A Midsummer  
     Night's Dream".....I, 184, 232, 280

Questions and Notes on "Love's Labor's  
     Lost".....I, 84

Riccardi Palace of the "Statue and the  
     Bust" The.....III, 284

Shakespeare's Town.....XI, 446

Shakespearian Questions: Are the  
     Rhymed Lines in "Othello" Shakes-  
     peare's?.....X, 416

Shakespearian Questions Concerning a  
     Passage in "Macbeth".....XV, C. 93

Concerning Claudio in "Much  
     Ado About Nothing".....XII, 551

Concerning Touchstone.....XIV, A. 95

Is the part of Hecate in "Mac-  
     beth," Shakespeare's.....XI, 602

Was Banquo Bad?.....XI, 396  
     Malvolio a Puritan? Othello  
         a Negro?.....X, 251

"Taming of the Shrew".....VIII, 182

Tempest," "The, Magic and Prospero.....III, 144  
     Notes on.....III, 23

Tennyson's Quotation.....I, 375

Tom Hood.....VIII, 535

"Two Gentlemen of Verona" (Study).....I, 130

Romains, Jules, I am Seeking.....XXIV, 350  
     It Is Not in Vain That I Have Been  
         Seeking.....XXIV, 351  
         Life Unanimous.....XXIV, 112

Roman Advocate of the Simple Life, A.....XVII, A. 87

Roman de la Rose," A Note on.....I, 550  
     From the.....I, 549

Romanticism, A Phase of William Blake's.....V, 481  
     Is Still in Flower, Where.....XIX, 332

Romberg V., Translator: The Dangerous Desire for  
     Growth in a Glass House—Garshin....XII, 327

"Romeo and Juliet" in French.....III, 27  
     in Japan.....I, 469  
     Moral Proportion and Fatalism  
         in.....VII, 551  
         Juliet's Runaway—Once More....IV, 14

Romeo and Rosaline.....I, 205

"Romola," Study Program.....XIII, 281

Rosalind, Miss Faust.....I, 145  
     Mrs. Langtry.....I, 194  
     Miss Marlowe.....I, 141

"Rosamond".....XII, 126

Rose, The.....XVIII, 528

Rose-Breasted Grosbeak, To the.....XII, 346

Rosenhagens, The (Drama).....XXI, 1

Roses.....XXV, 58

Rosmer, Ernst, John Herkner (Drama).....XXII, 321  
     Twilight (Drama).....XXIII, 369

Rosny, J. H., The Temptress.....X, 26

Ross, Morris, Deterioration of the Stage.....III, 353  
     Stage Types of Lady Macbeth.....V, 90

Rossetti, Dante Gabriel, A Word for.....XXI, 322  
     First Picture.....I, 204

Rossettis, The.....X, 298

Rossetti's "Jenny".....VII, I

Rossetti's Treatment of Love.....XVI, A. 76

Rostard and Chantecler.....XXIII, 74

Row, Arthur, New York *vs* Chicago as a Dramatic  
     Center.....XXII, 151  
     Richard Mansfield, An Appreciation,...XIX, 367

Rubaiyat of Titus Lucretius Corus.....XIX, 467

Ruhl, Arthur Bacon, The Poetry of Brick.....X, 381

Ruskin, John, As an Art Teacher.....V, 405  
     As a Letter Writer, Unpublished Letters  
         V, 167

Letters to Chesneau.....VII, 123, 255, 343  
     On Gold: A Treasure Trove.....IV, 119  
     On Wages: Unpublished Letters.....III, 363

Russian Dramas.....II, 113, 566  
 Players.....XVI, C. 156  
 Writers, Goethe and.....II, 572  
 Rystad, O. H., Where Romanticism is Still in Flower..XIX, 332

Saga, A Present Day.....VI, 394  
 Saga Literature.....VI, 281  
   of Thornstein Staff—Stroke.....VI, 290  
   Sigfrid, Enchanted Garden, The.....XXII, 319  
 Sahler, Emma F., An Impetuous Angel.....XIV, A. 46  
 Saint Chamarand, Maurice, Art of Humilis, The.....XXV, 572  
   John's Fire, (Drama).....XV, D. I  
   Nicholas, A Legend of (Play).....XXV, 473  
 Saintsbury, George, A Note on Marlowe.....I, 213  
 Sakinàme.....XXI, 471  
 Salmon, Arthur L., Chatterton.....IV, 593  
   Modern Stoic, A, Emily Brontë.....IV, 64  
   Russian Pietist, A,—Feodor Dostoyevski.....VI, 309  
 Salome (A Tragedy).....XVIII, 199  
 Salus, Hngo, Legend from the Talmud, A.....XXIV, 348  
 San Francisco Under Stress.....XVII, C. 73  
 Sancta Susanna (Play).....XXV, 514  
 Santayana on Browning.....XIII, 97  
 "Sapho and Phao," Plot of.....VIII, 29  
 Sappho, Poem by.....X, 626  
 Sardou's Cleopatra.....II, 654  
 Sarojini Naidu, New Hindu Poetess.....XX, 61  
   of Hyderbad.....XXV, 60  
 Saturnalia, The.....XIX, 90  
 Savage, John J., Three Songs from the Gaelic.....XXV, 140  
 Sawin, Theophilus Parsons, Browning's "Childe Roland" and Tennyson's  
   "Vision of Sin".....IX, 256  
 Sawyer, Ruth, Sidhe of Ben-Mor, The (Play).....XXI, 300  
 Scandinavian Authors, Modern.....III, 33  
   Book Market, News from the.....VIII, 601  
 Schackford, Charles Chauncey, The Pope.....I, 309  
 Scharrelmann, Wilhelm, (with J. Wiegand,) The Wages  
   of War.....XIX, 129  
 Schaukal, Epigram: Life.....XXIII, 79

Schelling, Felix E., On Browning.....II, 48  
 Word on English Literature in America, A.....I, 210

Schenck, Anna, Translator: Dream of a Spring Morning, A (Play)—d'Annunzio.....XIV, A. 6  
 Dream of an Autumn Sunset, The (Play)—d'Annunzio .....XV, A. 6  
 Story of Greece, A—Serago.....XV, B. 19

Schiller, The Religion of.....XVI, A. 87  
 Schiller's "Jungfrau Von Orleans:" Its point of Contact with Shakespeare.....VII, 169

Schmidt, F. G. G., Ibsen's Influence Upon German Literature.....XVII, A. 112

Schnittkind, Henry T., Shambles.....XXV, 559

Schnitzler, Arthur, .....XXIII, 25  
 Duke and the Actress, The.....XXI, 257  
 Lady With the Dagger, The.....XV, II, 1  
 Legacy, The.....XXII, 241  
 Living Hours.....XVII, A. 36

School of Literature:  
 Artistic Devices of Coleridge's "Ancient Mariner,"  
 The.....X, 425

Browning's Folk Poems.....XI, 608; XII, 105  
 Love Poems.....VIII, 272  
 Music Poems.....X, 288  
 Poems of Adventure and Heroism..XI, 289, 403  
 Religious Poems.....X, 103  
 "Ring and the Book".....X, 569

Bryant's "Thanatopsis".....VI, 520  
 Burns' "Mary in Heaven".....VI, 213

De Stael, "Corinne".....XIII, 430

Disloyal Wife in Literature.....IX, 265

Eliot's "Romola".....XIII, 281

Emerson's "Circles".....X, 284  
 "Each and All".....VI, 273  
 "Self Reliance".....XIV, A. 111

Goethe's "Faust" and the "Book of Job".....XV, B. 140

Group of American Poets, A.....XII, 305

Hawthorne's "Marble Faun".....XIII, 433

Holmes' Chambered Nautilus," "The.....VI, 570

Human Brotherhood in Whitman and Browning....X, 421

Ibsen's "Borkman".....XI, 102

Longfellow's "Hiawatha" ..... VII, 520, 576, 632  
     "Michael Angelo" ..... XIII, 427  
     "Spanish Student" ..... VI, 161

Lowell's "Columbus" ..... VII, 161, 218, 275  
     "Vision of Sir Launfal" ..... VI, 47; XV, A. 97  
     (Reprint of Poet Lore for January, 1894)

New Ideas in Teaching English Literature ..... IX, 585

Shakespeare's "Antony and Cleopatra" ..... XII, 97  
     "Cymbeline" ..... X, 276  
     "Henry IV" ..... XI, 94, 283  
     "Henry VIII" ..... XIV, D. 95  
     "Julius Caesar" ..... X, 564  
     "King John" ..... VIII, 218  
     "Lear" ..... X, 95, XI, 111; XVI, B. 127  
         (Reprint from "Poet Lore" January, 1898)  
     "Macbeth" ..... XII, 430; XIII, 111  
     "Midsummer Night's Dream," VIII, 578; XV  
         C. 99 (Reprint from "Poet Lore," 1896)  
     "Ohthello" ..... IX, 94  
     "Richard III" ..... XIII, 586  
     "Tempest," VIII, 347; XV, D. 123 (Reprint  
         from "Poet Lore," 1896)  
     "Twelfth Night," VIII, 44; XVI, A. 124  
         (Reprint from "Poet Lore," 1896)  
     "Winter's Tale" ..... XIV, C. 132

Study of the Sense Epithets of Shelley and Keats ..... X, 573

Summer Outing With the Poets, A ..... IX, 411

Tennyson's Idylls of the King," "The ..... XIII, 588  
     "In Memoriam" ..... XIII, 284

Whitman's "Prayer of Columbus" ..... VII, 161, 218, 275

Whittier's "Mabel Martin" ..... VIII, 158  
     "Norseman" ..... VII, 105  
     "Snowbound" ..... VI, 102

Woodsworth's "Intimations of Immortality" ..... VIII, 454  
     "Michael" ..... XII, 583  
     "Ode to Duty" ..... VIII, 106

See Programs, Study

Science, Poetry and ..... III, 233

Scientist's Argument for the Infinite, A ..... XI, 309

Scratch Club Papers ..... I, 441

Scudder, Vida D., Comparative Study of Wordsworth's  
     "Michael," Tennyson's "Enoch  
     Arden," Browning's "Andrea  
     Del Sarto," A, ..... III, 87  
 Irish Literary Drama, The ..... XVI, A, 40  
 Womanhood in Modern Poetry ..... I, 449

Sea Gull, The (Drama) ..... XXIV, 1  
 Sea Poems, A Group of ..... VIII, 476  
 Seacoast of Bohemia, The ..... XX, 159  
 Seaman, Owen, From the Provençal of Sordello, Trou-  
     badour ..... V, 236  
 Secret of Life, The ..... XX, 80  
 Secreting, The ..... XXV, 255  
 Seidensticken, Oswald, English and German Litera-  
     ture in the Eighteenth Cen-  
     tury ..... II, 57, 169

Select Books ..... XIII, 595  
     Book Notes ..... XIII, 148, 302, 451  
 Selections from "Doctor Angelico's Manuscripts" ..... XXIV, 268  
 Self-Culture ..... XXIV, 58  
 "Self-Reliance" (Study Program) ..... XIV, A. 111  
 Sembower, Acta Brunt, Story in George Meredith, The  
     XXIII, 360  
 Sentimental Voyage A Little ..... IX, 186  
 Separateness ..... XXIV, 128  
 Sequence, From an Unpublished ..... XXV, 226  
 Serao, Matilda, Story of Greece, A ..... XV, B. 19  
 Serpent of Old Nile, The ..... X, 514  
 Seven Princesses, The (Drama) ..... VI, 29, 87, 150  
 Scyld, Passing of ..... II, 133  
 Seymour, Charles "Hamlet" at the Comedie-Fran-  
     caise ..... I, 571  
     Notes from Paris on the Death of  
         Browning ..... II, 111  
         "Romeo and Juliet" in French ..... III, 27  
         Sardou's "Cleopatra" ..... II, 654  
         Shylock in Paris ..... II, 139  
 Shadow, Hunter, The ..... IX, 6  
 Shadow of Statues, In the (Drama) ..... XXV, 371  
 Shakespeare, William, Actor in, The ..... V, 589  
     Alliteration in ..... V, 190

And Bacon Controversy...I, 151; IV, 200  
Recent Literature on....I, 69

And Ben Jonson.....V, 431

And Destiny.....XII, 247

And Hauptmann.....XXIII, 56

And Schiller.....VII, 169

And the Greek Tragedians.....VI, 187

And the Russian Drama..I, 497; II, 113

Anniversary at Stratford-on-Avon, The.....I, 286

Anniversary Performance at Stratford-on-Avon.....V, 227

Anniversary Plays.....III, 226

Appreciation of, in France...XVI, C. 157

Art of.....I, 31

As a Citizen.....II, 1

As a Clinician.....I, 248

As Critic of the Ballad Drama,  
etc.....IX, 242, 250

At the Paris Exposition.....I, 560

Birth and Death, Date of.....IV, 380

Birthday.....I, 252, 286

Birthplace.....I, 295, 399; III, 229

Bohemia, in.....IV, 231

Books.....III, 231

Boydell's Edition of.....I, 203

Brink's Lectures of.....VII, 216

Browning's Tribute to.....III, 213, 216

Browsings in.....XV, C. 70

Characters in "As You Like It".....IV, 31, 81

Characters in "Much Ado About Nothing".....VI, 126, 491

Chief Difference Between the First and Second Folios of, XVI, B. 140

Come Away, Death (Song).....III, 212

Commemorations, II, 252, 306, 607; III  
356, 37,

Commemorative Feasting.....III, 371

Festivals..VIII, 167, 340

Week, Stratford,  
Letters on..III, 356

## POET LORE INDEX

Compliment to Brantôme.....IV, 446  
 Comradeship of Antony and Cleopatra.....IV, 217  
 Course in "Love's Labor's Lost" A.....XIV, A. 117; B. 151  
 Critical Study of, A.....I, 38  
 Dutch Version of.....I, 259  
 Early Mutilators of.....IV, 360  
 Editor of the First American Edition of.....IV, 287  
 Editors of, The.....I, 64  
 Egoism.....I, 406  
 Eyes in.....I, 479  
 Face.....II, 634  
 Fairy Rhythms of.....I, 30  
 Family Annals.....II, 258, 315  
 Favorite Latin Author.....I, 323  
 Final Philosophy of.....XXIV, 421  
 First American Edition of.....III, 228  
     Editor.....II, 424  
 Folios (1623) Auction Sale of.....I, 247  
 Fragamenta Aurea of Sir John Suckling.....XIV, C. 54  
 Furness' Variorum Edition of  
     I, 439; XIII, 141  
 German Jahrbuch.....I, 382, 439  
 "Greeke".....II, 526  
 "Hamlet" as a Solar Myth.....III, 214  
 History of (his) Stage Life,  
     Gentle Will, Our Fellow, V, 7, 72, 129,  
     183, 254, 414, 505, 564, 612  
 In Japan.....I, 466  
 Ignorance Concerning the Coast  
     of Bohemia.....VI, 196  
 Inheritance from the Four-  
     teenth Century.....I, 551; II, 410  
 Is Caesar Ignoble.....IV, 191  
 "John," A-Combe; The Moving  
     Wood and a forgotten Esti-  
     mate of Bacon.....VII, 185  
 Juliet's Runaway.....IV, 14  
 "Julius Caesar".....V, 169; XIII, 560

King Lear at the Court Theatre  
 in Munich..... I, 376

Land of..... I, 151

Libraries of..... I, 150

Lyly and..... V, 177

Mabie's, Hamilton, Biography  
 of..... XII, 612

Manual..... III, 222

Manuscripts, Earliest..... VI, 222

Memorial..... VIII, 466

"Midsummer Night's Dream,"  
 Solar Myths in..... III, 17

Milton Compared With..... I, 396

Motherless Heroines in..... X, 629

"Much Ado About Nothing"..... IV, 184

Music..... I, 292

New Word on Sonnets..... III, 505

On the Text of..... III, 335

Opening Scenes, the Keynote of  
 Action and Motive of..... VI, 169, 337, 452

"Othello" in Paris..... I, 301, 362

Owners of First Folios of..... X, 153

Peculiarity of, A..... VII, 527

Portia and the Caskets of..... III, 69

Quartos..... I, 56, 398

Quotes Spenser..... III, 102

Recent Books on..... IX, 610  
 Editions..... VIII, 215

Reproduction of the First Folio  
 of..... XIII, 464

Rhythm and..... IV, 212

Rolfe's Edition of..... VIII, 158

"Romeo and Juliet" in French..... III, 27

Skull, etc..... I, 246

Some Curious Versions of..... XVI, C. 132

Sonnets..... III, 505; IV, 223; V, 181  
 "W. H." and the  
 "Dark Lady"..... II, 460

Spring, Pilgrimage to..... IV, 371

Stage Versions before 1800, of  
 XV, B. 116, D. 111

Statues..... II, 288, 466

## POET LORE INDEX

Stratford-on-Avon, in.....III, 229  
 Study of.....I, 109  
 Study Programmes, II, 26, 82, 134, 647;  
     IV, 516; VIII, 44, 218, 347, 578; IX,  
     275; X, 95, 276, 564; XI, 94, 102, 283;  
     XII, 97, 430; XIII, 111, 586; XIV, D. 95;  
     XVI, A. 124; B. 127; XX, 229, 315, 394  
 Summary of Books on.....III, 231  
 Supernatural in.....V, 490, 557, 620  
 "Tempest": Magic and Prospero.III, 144  
 "Tempest," Notes on.....III, 23  
 Temple's Edition of.....VIII, 215  
 Tercentenary, London.....III, 201  
 Text of.....III, 335  
 Use of Life as a Dramatic Ma-  
     terial.....VI, 70  
 Victorian Commemorations.....III, 204  
 Whitman's View of....II, 368; III, 626

Shakespeare's Astronomy.....XIII, 366  
 Birthday in Concord, N. H.....I, 274  
 Clownery.....XVII, D. 113  
 Culture, A Possible Source of.....XXIII, 114  
 Development as Shown in His Songs...XI, 549  
 "Fellow," Annals of: Robert Armin.....I, 507  
 Fidelity to History.....XIII, 91  
 Influence on Goethe.....XVI, A. 65  
 Legerdemain With Time in Julius  
     Caesar.....XI, 276  
 Miranda and Tennyson's Elaine.....V, 15  
 Political Philosophy.....XXI, 483  
 Shrew, New Views of.....VIII, 169, 182, 192  
 Stage in Munich.....I, 47  
 Time, Clowns and Fools.....VIII, 206  
 Tragedies, The Moral Proportion, and  
     the Fatalism of Passion Exhibited  
     in.....VII, 75, 133, 191, 424, 487, 551, 613  
 "Winter's Tale" Considered in connec-  
     tion with Greene's "Pandosto" and  
     "Alkestis" of Euripides.....XIV, C. 132

Shakespearean Books.....IV, 222; V, 221; XI, 293  
 Critics Disagree, Where.....V, 141  
 Crux, Perennial Witticism *vs.* A.....XXIII, 341

Questions, . . . . . X, 416; XI, 396, 602; XII, 551; XIV, A. 95; XV, C. 93

"Shakuntala," Kalidasa's Masterpiece . . . . . VIII, 35

Shambles (Play) . . . . . XXV, 559

Sharp, William . . . . . VII, 157

Sharpsteen, Helena, Three Days . . . . . XVIII, 395

    Separateness . . . . . XXIV, 128

    Why? . . . . . XXIV, 121

Shaun, The Tinker . . . . . XXV, 251

Shaw, Bernard, Some Misconceptions Concerning . . . . . IX, 376

She Who Waits . . . . . XVI, A. 36

Sheldon, Caroline, Rostand and Chantecleer . . . . . XXIII, 74

    William L., The Antigone of Sophocles and Shakespeare's Isabel . . . . . IV, 609

Shelley, Percy Bysshe, and Verlaine . . . . . VIII, 406

    At Essex Hall . . . . . II, 78

    Centenary . . . . . III, 650; IV, 527

    Comparison and Contrast

        with Whitman . . . . . VIII, 332

    Forged Letters . . . . . I, 592

    In Memoriam . . . . . IV, 315

    Letters of Goodwin and . . . . . X, 389

    Letters to "Elizabeth Hitchener" . . . . . IV, 304

    Life in "Epipyschidion" . . . . . II, 225

    Memorial . . . . . V, 103

    Sense Epithets . . . . . X, 573

    Society . . . . . III, 650

    Unpublished Letters . . . . . III, 155

Shelley's Faith . . . . . IV, 289, 397

    Influence on Browning . . . . . VII, 18

Sherman, L. A., Literature and the Scientific Spirit;

    May There Be a Science of Aesthetics . . . . . VI, 323

    "Lucia" and "Othello": Types and Art Compared . . . . . VI, 585

    Specialized Teaching of Literature . . . . . VI, 381

Shinnecock Hills . . . . . XXIII, 221

Short Story of Richard III, A . . . . . XVI, A. 80

Shylock in Paris . . . . . II, 139

Sidhe of Ben Mor (Folk Lore Play) . . . . . XXI, 300

Sienkiewicz, Henrik, A Hindoo Legend . . . . . XV, B. 48

Sigfrid Stories in the Nibelungenlied and Elsewhere . . . . . X, 543

Sightless, The (Drama).....V, 159, 218, 273, 442  
 Significance of Maeterlinck's "Bluebird," The.....XXII, 460  
 Silence.....XVIII, 401  
 Sill, A Bird Anthology From.....IX, 566  
 Silver Flute (A Chronicle of Ancient Greece).....XVIII, 187  
 Simmons, Laura, The Dream and the Business.....XXIV, 126  
 Simon, Anne, An Appreciation of Marinetti.....XXV, 453  
     Translator: Poems, Marinetti.....XXV, 439  
 Simoon (Play).....XVII, C. 21  
 Simpson, Jane H., Shelley at Essex Hall.....II, 78  
 Singer, The.....V, 331  
     "Sister Beatrice," Performance by Twentieth Century Club.....XVI, A. 132  
 Skeat, Ethel G., Fairy-Lore: "Midsummer Night's Dream".....III, 177  
     Lady Macbeth's Complexity (Note)....II, 441  
 Slam, The.....XXIII, 304  
 Slaughter, Gertrude E. T., Pascoli and Recent Italian Poetry.....XVIII, 501  
 Sleep.....XI, 478  
 "Sludge, The Medium".....III, 75; VII, 240  
 Smith, A. Tolman, Browning's "Sordello:" a Study in the Psychology of Childhood....VI, 238  
 C. Alphonso, Dramatic Import of the Falling Sickness in Shakespeare's "Julius Caesar," The.....VI, 469  
     Interpretation of Tennyson's "Break, Break, Break," An..VIII, 33  
     Mood of Browning's "Childe Roland," The.....XI, 626  
 Frederick M., Stevenson's Essays.....XIV, A: 70  
 George J., Whitman's Reading of Life.....XVII, C. 79  
 Hyacinth Stoddard, Cordia.....XIX, 165  
 James Duncan, On Spenser's "Faerie Queene" ..X, 492  
 James Edgar, Chariot of Fire.....XIII, I  
 Lewis Worthington, In the Workshop.....XXIV, 365  
     Literature and the Pedagogue.....XXI, 311  
     Literature of Dreams, The, VIII, 233  
 Lilaise R., Translator: Little Meret—Keller..XVII, C. 50  
 Nora Archibald, José Echegaray.....XX, 218

William Benjamin, Great American Poem, A. .VII, A. 124  
 Translator: Das Trunkne  
 Lied ..... XVI, C. 91  
 Merman and the  
 Seraph, The ..... XVII, C. 5  
 Smug Citizen (Drama) ..... XVII, D. 1  
 Smyth, Albert H., A Greek Hamlet ..... III, 38  
 Letter ..... III, 593  
 Snoddy, James S., Color and Motion in Lanier ..... XII, 558  
 Sidney Lanier: The Poet of Sun-  
 rise ..... XV, D. 89  
 "Snow Bound" ..... VI, 102  
 Social Tendencies ..... XIV, B. 27; C. 23  
 Theories and Art in Modern Drama ..... XXII, 141  
 Socialism in Literature ..... XI, 418  
 Societies, Browning, Alcuin, Madison, Ind. .... I, 182  
 Boston, I, 225, 263, 309; II, 436; III, 389,  
 591; IV, 288, 471, 476, 647; V, 56, 110,  
 168, 228, 288, 384; VII, 55, 168, 279, 471;  
 VIII, 357  
 Cleveland, Ohio ..... I, 524  
 Jacksonville, Fla. .... II, 604  
 Lincoln, Neb. .... II, 329  
 London, Eng., I, 52, 329, 390, 542; II, 549;  
 III, 590, 649  
 Meadville, Pa., I, 278; II, 331; III, 539  
 Philadelphia (New Century), I, 35, 82, 128,  
 182, 225, 279, 330, 408, 470, 488, 523,  
 567; II, 35, 89, 145, 212, 278, 332, 379,  
 662; III, 53, 107, 162, 292, 379, 591;  
 IV, 108, 288, 533; V, 55, 112, 380, 646;  
 VII, 278; VIII, 366  
 Plainfield, N. J. .... II, 86  
 Rochester, N. Y. .... III, 389  
 Scarborough, Eng. .... III, 111  
 St. Louis, Mo. .... I, 424  
 Syracuse, N. Y. .... II, 327  
 Shakespeare, Baltimore, I, 273; II, 327; III, 388; IV,  
 382; V, 592  
 Bonham, Texas ..... I, 422  
 Clifton, Bristol, Eng. .... I, 223; II, 84; III,  
 166; IV, 167; V, 54; VIII, 368

## POET LORE INDEX

Concord, N. H. (Avon).....I, 321  
 Detroit, .....I, 275  
 Edinburgh, Scot.....I, 522  
 Grand Rapids, Mich., I, 321; II, 329; IV,  
     383; V, 480  
 Hamilton, Australia.....I, 566  
 London (New), Eng.....I, 34, 342, 389  
 Meadville, Pa.....I, 322  
 Melbourne, Australia.....I, 32, 422, 566  
 Montreal, Can.....I, 276, 522  
 Nashville, Tenn (Query).....I, 127  
 Natick, Mass.....I, 423  
 New York.....II, 329  
     Normal College.....II, 328  
 Nicholasville, Ky. (Jessamine)....I, 325  
 Oakland, Cal.....I, 181, 487  
     (Ebell).....I, 487  
     (Locke-Richardson).....I, 181  
 Philadelphia, Pa., (Hathaway).....I, 326  
     (Junior Org.).....I, 278  
     (New Century  
         Guild).....I, 276  
 Peoria, Ill.....IV, 384  
 Springfield, Mo.....I, 569  
 Warren.....IV, 168  
 West Philadelphia, Pa.....I, 327  
 Woodland, Cal. (Mutual), I, 127, 327,  
     570; II, 142, 658; III, 537; V, 480  
 Athena, Berlin, Wis.....IV, 107; VI, 581  
 Fellow Craft.....II, 329  
 Friends in Council, Springfield, Mo.  
     II, 601; IV, 648  
 Ford's (Miss) Literary Circle.....II, 329  
 Ladies Literary Club.....II, 328  
 Manuscript.....IV, 479  
 Scarborough Literary.....V, 112  
 Starr King Fraternity, Oakland, Cal. V, 591  
 Society, Leit-Motiv, The.....IV, 274  
 Sogard Thyge, Continental Literature.....IV, 286, 527  
     Translator: Glove, A—Björnson.....IV, 7, 70  
     Karen—Kielland.....IV, 385  
 Solomon, The Song of.....XVIII ,79

Some Aspects of Echegaray..... XXI, 234  
     Curious Versions of Shakespeare..... XVI, C. 132

Song, Topelius'..... XXIV, 207

Song Before Twilight, A..... XXV, 612  
     by Maria Lowell..... IX, 461  
     of Tzar Ivan Vasiljevich..... XXIV, 278

Songs from "Le Bonne Chanson"..... XVI, D. 80  
     Plato and Ptolemæus..... XIX, 438  
     the Gaelic, Three..... XXV, 140  
     Ghetto..... XII, 308  
     of Japan, Popular..... XV, B. 78  
     Naples..... XXI, 152  
     the Wilderness..... XV, D. 72

Sonnet CXXVIII..... V, 433  
     Literature, Curiosities in..... III, 545  
     on the Petrachan..... XIV, A. 152  
     Sonnetized..... III, 551  
     Structure of the..... VIII, 593  
     The Tailed..... IV, 454

Sonnets from the Portuguese..... I, 172  
     to Delia..... VIII, 473

"Sordello" Hero as Man, The..... VIII, 313  
     Poet, The..... VIII, 243  
     Plant in..... I, 485  
     Poetic Limitations of..... IV, 612  
     Spider in..... I, 432, 486, 518  
     Study in the Psychology of Childhood..... VI, 238  
     Verse of..... V, 236

Soubrette, The..... XI, 13

Soul's Tragedy," "A..... XIII, 411

Southern Verse..... XVII, D. 103

Sowacki, In Switzerland..... XXIV, 59

"Spanish Student"..... VI, 161

Spaulding, Henry G., Caponsacchi..... I, 269

Spence, A. M., Iago's Conscience..... V, 194  
     Our Inherited Bad Grammar..... VII, 450

Spenser, Died, When..... VII, 183  
     Some Predecessors of..... I, 214

Spenser's "Faerie Queen," Tennyson and Others, Debt-  
     ors to..... X, 492

Spider's Allusions..... I, 432, 486, 518

Spielhagen, Friedrich, The Veteran Novelist..... XVI, D. 131

Sphinx, The..... XIV C. 65  
 Spiritualism..... III, 75  
 Spring..... XXV, 137  
     in the City..... IX, 462  
     Song, A..... I, 511  
 Squires, Vernon Purinton, Influence of Milton on  
     Wordsworth..... IX, 540  
 "St. Agnes Eve" Literary Factors in..... III, 10  
 St. Cyr, Dirce, Translator: Hidden Spring, The.... XVIII, 143  
     Phantasms—Bracco..... XIX 241  
 Stage, Deterioration of the..... III, 353  
     History, A Valuable..... III, 148  
     Performance of Browning's Plays..... XIV, C. 115  
     Versions of Shakespeare..... XV, B. 116; XV, D. 111  
 Staging of "Parsifal," On the..... XV, D. 97  
 Stanley, Marian C., Heloise to Abelard..... XX, 156  
 Stapfer, Paul, Shakespeare and the Greek Tragedians...VI, 187  
 "Statue and the Bust"..... III, 284, 648  
     A Parable..... X, 397  
 Stedman, Edmund Clarence, Falstaff's Song..... XIII, 532  
     Juliet's Runaway, Once  
         More..... IV, 14  
         "Pan in Wall St."..... XIII, 528  
         Present Day Poets, in...XII, 305  
         The Hand of Lincoln...XIII, 531  
 Stedman's Edmund Clarence, American Anthology..... XII, 606  
 Stefansson, Vilhjulmar, Present Day Literature of  
     Iceland..... XV, B. 126  
     The Newer Literature of Ice-  
         land..... XV, A. 62  
 Stephens, Anna Cox, Plastic Word, The..... XII, 384  
 Stephenson, Mary L., Translator: The Legacy—Schnit-  
     zler..... XXII, 241  
 Steps Towards a Civic Theatre..... XXIII, 320  
 Stetson, Charlotte Perkins, As a Social Philosopher  
     and Poet..... XI, 124  
 Stevenson, Robert Louis, Advice to a Young Man...XVI, B. 137  
     Personalia..... VIII, 100  
     Poetry of..... XVIII, 396  
     Verses in Memory of..... VII, 397  
 Stevenson's Essays..... XIV, A. 70  
 Stirrups of Eros..... XVI, B. 76

Stitt, E. R. F., Love and Duty in Tennyson and Browning.....IV, 271

Stone, Jane Dransfield, Ibsen's "Brand".....XVII, C. 60  
Night.....XXIV, 277  
"Peer Gynt," An Interpretation.....XVIII, 383

Stopes, Charlotte C., Edinburgh University and Women. Professor David Masson on Tennyson.....IV, 635

Shakespeare's Commemorative Festival.....VIII, 342

Shakespeare's Commemoration Week: Strafford Letters.....III, 356

Shakespeare's John—A-Combe, the "Moving Wood," and a Forgotten Estimate of Bacon.....VII, 185

Shakespeare's Sonnets "W. H." and the "Dark Lady".....II, 460

Spring Pilgrimage to Shakespeare's Town, A.....IV, 371

Stormbird, The (Drama).....XXIV, 65

Stork, Charles Wharton, Translator: Epigram: Life—Schaukel.....XXIII, 79  
Erinna to Sappho—Mörike.....XXIV, 199  
The Two—Hofmannsthal.....XXIII, 444  
Venice—Nietzsche.....XXIII, 79

Story About Gunnel, The.....XII, 1  
of Greece, A.....XV, B. 19

"Story" in George Meredith, The.....XXIII, 360

Stowe's, Harriet Beecher, Life and Letters.....X, 579

"Strafford" and "Julius Caesar".....IV, 148; V, 384  
Dramatic Motive in Browning's.....V, 515  
Prose Life of.....IV, 524  
Reference Index to.....I, 137, 236  
Revision of.....IV, 473  
Suggestions to Study, I, 190, 282, 332, 372, 426, 511, 562

Stramm, August, Bride of the Moor, The.....XXV, 499  
Sancta Susanna.....XXV, 514

Stratford-on-Avon.....I, 252, 286, 296, 399

Stratton, Clarence, Translator: An Italian Land-scape, d'Annunzio..... XVI, C. 110  
 Joyzelle—Maeterlinck..... XVI, B. 1  
 Pierrot Dead—Verlaine..... XVI, D. 81  
 She Who Waits—Le Blanc... XVI, A. 36

Street, Charles M., "To Be or Not To Be"..... XXV, 461  
 James M., A New Hamlet Query..... XX, 468

Stribling, Tom Sigismund, Southern Verse..... XVII, D. 103

Strindberg, Auguste..... XVI, A. 46; XXIV, 42  
 Debit and Credit..... XVII C 28  
 Julie..... XVII, 161  
 King Lear's Wife..... XXIV, 108  
 Love and Bread..... VI, 501  
 Outcast..... XVII, C. 8  
 Phoenix, The..... VI, 611  
 Simoon..... XVII, C. 21  
 Stronger, The..... XVII, A. 47  
 L. (Scandinavian Author)..... III, 36

Stronger, The, (Play)..... XVII, A. 47

Stronghold, The..... X, 491

Stuart, Ruth McEnery, April Dreaming..... XXV, 611

Such a Commonplace Man..... VII, 210  
 Sarcenet Surety..... III, 113

Suckling, Sir John, From the Fragimenta Aurea of.. XIV, C. 54

Sudermann, Hermann..... XXII, 195  
 Johannes (Drama)..... XI, 161  
 Morituri: Teias (Drama)..... IX, 330  
 Saint John's Fire (Drama).... XV, D. I  
 Three Heron's Feathers, The  
     (Drama)..... XII, 161  
 and Hauptmann and Their  
     Plays..... XIV, B. 114  
 Recent German Criticisms.. XIV, C. 46

Sudermann's "Magda" and Duse..... VIII, 557

Summer-Folk (Drama)..... XVI, C. 1  
 Singularity of Gorki's Art Illustrated  
     in..... XVI, C. 152

Summers, Edith, Translator: "The Faithless"—Prud-homme..... XVIII, 533

Sumurûn..... XXIII, 292

Sun Symbolism in Browning..... XI, 55

Sunken Bell, The (Drama).....X, 161  
     Another Interpretation of.....X, 452  
     Symbolism of.....X, 312

Sunrise, Two Singers of.....IX, 407

Supernatural in Two Recent Plays.....XX, 438

Swan, Arthur Helge, Plight of Dramatic Criticism,  
     The.....XXIV, 201

Translator:  
     "Julie"—Strindberg.....XXII, 161  
     King Lear's Wife—Strindberg  
         .....XXIV, 108

Swayne, Christine Liebeneck, Shinnecock Hills.....XXIII, 221  
     Tristram Forethoughtful  
         .....XXIV, 358

Sweeney, Mildred McNeal, In Delos—In the Drifting  
     Isle.....XXI, 240

Swiggert G. L., A Plea for Poe.....XIII, 379

Swinburne, Algernon Charles.....XVI, D. 108  
     Lyric Origins of, The.....XVIII, 468  
     Rosamond.....XII, 126

Switzerland, In.....XXIV, 59

Sword and a Crozier (Drama).....XXIII, 225

Symbolism of Tennyson's "Holy Grail,".....XVI, B. 86  
     of "The Flame of Life,".....XVI, C. 112

Synge J. M., and the Playboy of the Western World..XIX, 364  
     Riders to the Sea (Drama).....XVI, A. 1

Tagore, Rabindranath, The Bayadère.....XXV, 61

Taliesin: A Masque.....VIII, I, 63, 292

Taming of the Shrew.....VIII, 169, 182, 192, 197, 346

Tannenforst, Ursula, Divided.....II, 193

Tarn of the Mad Student, The.....XIII, 465

Tavastsgerna, Karl, Without Words.....XII, 12

Taylor, Elizabeth, Tale of Arion, A.....X, 8

Tchekkof, Anton, Sea Gull, The.....XXIV, 1

Tears.....XXI, 95

Teasdale, Sara A., Ballad of Two Knights, A.....XXII, 78  
     Princess Has Her Lovers, The.....XXI, 466  
     Silence.....XVIII, 401

Teggart, Frederick John, Plot of Lyly's "Sapho and  
     Phao" The.....VIII, 29

Telephone, A Prophecy of the.....III, 98

"Tempest," Browsings in the.....IX, 577  
 "Tempest," Characters in.....III, 144, 190  
     Magic of.....III, 144  
     Notes on.....III, 23  
     Study Programs.....VIII, 347; XV, D. 123  
 Temptress, The.....X, 26  
 Tennyson, Alfred, And Browning.....II, 101, 447, 628  
     As Poet of the English People....VIII, 325  
     At Eighty.....I, 442  
     Biography of, The.....X, 114  
     Books on.....V, 630; IX, 138  
     Debtor to Spenser's Faerie Queene..X, 492  
     Dream Craft of.....VIII, 233  
     E. B. Browning on.....VIII, 23  
     Love and Duty in.....IV, 271  
     Note on.....X, 147  
     Professor Masson on.....IV, 635  
 Tennyson, Frederick, and His Poetry.....X, 258  
 Tennysonia, "In Memoriam" and Other.....VIII, 90  
 Tennysons, Arthur Henry Hallam on the.....VIII, 27  
 Tennyson's "Break, Break, Break," An Interpretation..VIII, 33  
     "Demeter".....II, 201  
     Elaine and Shakespeare's Miranda.....V, 15  
     "Enoch Arden," Study Program.....III, 87  
     "Holy Grail," The Symbolism of.....XVI, B. 86  
     "Idylls of the King" .....VIII, 592  
         Study Programs....XIII, 588  
     "In Memoriam," Study Programs  
         V, 574; XIII, 284  
     "Lady of Shalott".....IV, 408  
     Last Book.....IV, 640  
     Literary Factors in "St. Agnes Eve".....III, 10  
     "Locksley Hall" and "Sixty Years After,"  
         A Study of.....V, 34  
         "Lucretius".....XI, 529  
         Lyrics, Outline Studies of.....IX, 421  
         Memorial.....IX, 632  
         Parallels.....I, 395  
         Plays, The Dramatic Sentiment of.....VIII, 512  
         "Princess".....II, 237  
         Songs.....VII, 127  
         "Ulysses" Literary Genealogy of.....III, 499

Use of Homeric Material..... XII, 541  
 "Vision of Sin" and Browning's "Childe Roland"..... IX, 256  
 Tercentenary, True History of London Shakespeare..... III, 201  
 Testing of the Phaëton, The..... XXIV, 361  
 "Thanatopsis," Study Program..... VI, 520  
 Thaxter, Levi Lincoln, Inscription on Tomb..... I, 398  
 Theatre, De L'Oeuvre..... VII, 446  
 Theatrical Event in Havana, A..... XVII, B. 118  
 Thee Only..... XVII, A. 134  
 Theis, O. F., Frank Wedekind..... XXIV, 237  
 Theocritus, Father of Pastoral Poetry..... VII, 307  
 Theology of Robert Browning, The..... XII, 417  
 They'll Not Return..... XXV, 254  
 Thomas, Edith M., Bird of Time," "The..... XXIV, 204  
     Dizaino, From the Verse of the  
     Duchess of Roche-Guyon..... XIX, 478  
     Golden Bough, The..... XVIII, 277  
     In Muscovy..... XVI, D. 65  
     Light Sleeper, A..... IX, 475  
     Linus: A Lament at the Gathering of the Vintage..... XVI, C. 130  
     Mother Cry, The..... XVIII, 198  
     Reincarnation Ring, A..... XX, 77  
     Sarojini of Hyderabad..... XXV, 60  
 Thomas, Helen Sterling, Tarn of the Mad Student,  
     The..... XIII, 465  
 Thomas, J. W., Lessing's "Dramaturgie"..... V, 593  
 Thompson, Francis..... XIX, 293  
 Thompson, Kate V., (with Julia Ellsworth Ford,) The  
     Neo-Celtic Poet—William Butler Yeats..... XV, D. 83  
 Tollet B., Ibsen's "When We Dead Awaken"..... XX, 201  
 Three Days..... XVIII, 395  
 Three Heron's Feathers (Drama)..... XII, 161  
     One Act Plays..... XVII, C. 8  
     Songs from the Gaelic..... XXV, 140  
 Thresher, Mary Colby, To a Japanese Print..... XXIV, 419  
 Thrond: My First Story..... XI, 1  
 Throop, Anne, Marah of Shadowtown..... XII, 234  
 Throstle Song, The (Music)..... I, 510

Timon of Athens.....III, 539  
 Tito, The Unresisting.....XXIV, 339  
 Titus Andronicus.....III, 539  
 To a Child.....XVII, C. 96  
 To a Japanese Print.....XXIV, 419  
 To Be or Not To Be.....XXV, 461  
 To My Reader.....XV, B. 139  
 To the Pines.....XXV, 215  
 To the Stars (Drama).....XVIII, 417  
 "Toccata of Galuppi" Study Program.....X, 288  
 Tolstoy, Leo.....XI, 425  
 Topelius' Song.....XXIV, 207  
 Torture by Hope, The.....VI, 303  
 Touchstone, Concerning: Shakespearean Questions. XIV, A. 95  
 Town in Me, The.....XXV, 348  
 Townsend, Anna Lake, Off the Coast of Panama.....II, 624  
 Toy Theatre, The.....XXIII, 145  
     Plays, Legend of Saint Nicholas—Dix. XXV, 473  
         War—Fillmore.....XXV, 523  
         Wings, The—Peabody.....XXV, 352  
 Trask, Katrina, Sketch of the Life of.....XIV, D. 118  
 Traubel, Horace L., Freedom to Write and to Print....II, 529  
     Lowell—Whitman: A Contrast....IV, 22  
     Walt Whitman and Murger.....VI, 484  
     Walt Whitman's Artistic Atheism....V, 498  
 Treatment of Love, Rossetti's.....XVI, A. 76  
     of Nature, Keats's.....XII, 58  
 Triggs, Oscar Lovell, "Colombe's Birthday" by Julia  
     Marlowe—Tabor Company ....VII, 32  
     In Re Caliban.....XVII, D. 76  
     Literature and the Scientific  
         Spirit.....VI, 113  
     New Ideas in Teaching Litera-  
         ture.....VIII, 432, 563  
     Personality in Teaching Litera-  
         ture.....VI, 389  
     Robert Browning as the Poet of  
         Democracy.....IV, 481  
     Socialistic Thread in the Life  
         and Works of William Morris, V, 113, 210  
     Syllabus for Study of Aesthetics....IX, 1281  
     Walt Whitman.....V, 289

Tristram Forethought.....XXIV, 358  
 Troubadours at Home, The.....XII, 596  
 Trowbridge, John T., Birthday of.....XVII, C. 117  
 Troy, Robert H., Why Falstaff Dies in "Henry V"....VIII, 330  
 Truitt, Warren, Who Wrote "Venus and Adonis"?.....VII, 28  
 Truman, H. J., "Pietro of Abano".....III, 577  
 Trumbull, Jonathan, Walt Whitman's View of Shakes-  
     peare.....II, 368  
 Whitman—Shakespeare Ques-  
     tion.....III, 626  
 Trunbull, Mrs. Lawrence, A Study of William Watson....IX, 64  
 Trunkne Lied, Das.....XVI, C. 91  
 Tsanoff, Radoslav, Ivan Vazoff, Balkan Poet and  
     Novelist.....XIX, 98  
 Turgeniev, Ivan, Hamlet and Don Quixote.....IV, 169  
 Turn from Me Spirit.....X, 335  
 Turpin, Georges, Two Poems.....XXV, 606  
 Turquoise God, The.....XVII, C. 69  
 "Twelfth Night," Study Programs...VIII, 44; XVI, A. 124  
 Twilight, (Drama).....XXIII, 369  
     A Song Before.....XXV, 612  
     in Ireland.....XXII, 150  
     of the Arts.....XXIV, 322  
 Twisting of the Rope (Comedy).....XVI, A. 12  
     Performance of: by Twentieth  
         Century Club.....XVI, A. 132  
 Two Dreams.....XX, 68  
     Gentlemen of Verona, Questions and Notes on.....I, 130  
     Husbands (Drama).....XIX, 207  
     Noble Kinsmen.....I, 585  
     Poems.....XXV, 606  
     Poems of Leprosy.....XVII, C. 104  
     Poets of Croisic.....XI, 382  
     Sonnets.....XVII, D. 102; XVIII, 412  
     The.....XXII, 444  
     Translations, Mughanniname.....XXI, 467  
 Ullman, Margaret, Children of Homer, The.....XXIV, 338  
 Ulysses (Poetic Drama).....XIV, A. 128  
 Under a Bush of Lilacs.....IV, 318  
     the Open Sky.....IX, 475

Underwood, Edna Worthley, Two Translations from  
Hafiz Mughanniname XXI, 467

Sakiname.....XXI, 471

Unpublished Letters of Emerson.....XIV, A. 104

Unreason of a She-Intelligence.....III, 45

Untermeyer, Louis, Archibald Lampman and the Son-  
net.....XX, 432

J. M. Synge and the Playboy of  
the Western World.....XIX, 364

Upson, Arthur.....XXV, 219

Phedre.....XVII, C. 59

Silver Flute, the (A Chronicle of  
Ancient Greece).....XVIII, 187

Urbina, Luis G., Mass at Dawn, The.....XXIV, 312

"Uriel," Emerson's.....XIV, C. 65

Uriel Acosta (Drama).....VII, 6, 83, 140, 198, 263, 333

Val, Mouta du, "Here's to the Little Gentleman in  
Black Velvet".....XVI, A. 56

Valdés, A. Palacio, I Puritani.....XVI, D. 97

Novels of.....XVI, C. 92

Selections from Doctor Angelico's  
Manuscripts.....XXIV, 268

Van Doren, Carl, Translator: Judith—Hebbel.....XXV, 257

Van Kaathoven, Alice, Translator: Beat of the Wing,  
The—De Curel.....XX, 321

Variorum Edition of Shakespeare.....XIII, 141

Vazoff, Ivan, Balkan Poet and Novelist.....XIX, 98

Vellio, Vanjna de, My Precious Secret.....XVII, A. 134

Vengeance of Catullus, The (Play).....XXV, 536

Venice.....XXIII, 79

"Ventia Victrix".....I, 379

"Venus and Adonis," Who Wrote?.....VII, 28

Music of the Language of.....IV, 562

Venus-Madonna.....XXIV, 64

Verdi's "Otello".....I, 444

Verhaeren's, Emile, Lyrical Trilogy.....XXV, 63

Verlaine and Shelley.....VIII, 406

Paul, Eventide.....XXIII, 368

Pierrot Dead.....XVI, D. 81

Songs from "Le Bonne Chanson".....XVI, D. 80

Verplanck, Gulian C., Shakespeare First American  
Editor..... II, 424

Verse, Some Recent..... XXII, 223

American.. IV, 580; V, 375; VI, 204, 620; VII, 566; VIII,  
95; IX, 126; X, 134

Blank is (It) Lawless?..... VIII, 528

British.. V, 549; VI, 368; VII, 366; VIII, 95; IX, 440;  
X, 123, 430

New and Old British..... VIII, 147

Notes on..... IX, 445

Repetition and Parallelism in English..... VII, 458

Two Volumes of American..... VI, 620

Vicars, E., Lowlands vs. Highlands: Effects of Envi-  
ronment on Poets..... VI, 83

Viele, Guffin Francis, Dawn, The..... XXII, 398

Vildrac, Charles, After Marriage..... XXII, 399

Great White Bird, The..... XXV, 228

Spring..... XXV, 137

Those There Are..... XXV, 139

Village Romeo and Juliet, A..... IX, 498

Villon, Francosi, Ballade of the Ladyes of Lang Syne..... I, 548

Vincent, Leon H., An Elizabethan Novelist..... IX, 47

Virgil's Art..... XII, 306

Vishnu and Goethe's "World Spirit"..... I, 401

"Vision of Hellas," A..... XII, 308

    of Sir Launfal," Study Programs.... VI, 47; XV, A. 97

Visions, From the Book of..... XXV, 251

Visit, The..... XIV, C. 65

Voice of the Devil..... XI, 28

    the Woman, The..... XXV, 440

Von Ebner-Eschenbach, Marie, Man of the World, A, XXII, 128

Von Ende, Amelia, Among German Writers..... XVIII, 481

    Drama..... XVIII, 123

    Ethical Message of Richard Hov-  
ey's Poems in Drama..... XX, 69

German-American Literature.. XVII, C. 108

German Book World..... XVIII, 280

German Drama, Poetry and Fic-  
tion..... XIX, 120

Recent German Poetry and Drama  
XVIII, 123

Recent German Writers..... XVIII, 404  
 Translator:  
     Dawn, The—Viele-Guffin..... XXII, 398  
     Wages of War, The—Wiegand  
         and William Scharrelmann.... XIX, 129  
     Walt Whitman and Arno Holz  
         XVI, B. 61

Von Hofmannsthal, Hugo, Death and the Fool..... XXIV, 253  
 Von Meysenberg, Louise, Translator: Agony—Sully-  
     Prud'homme..... XXII, 400  
 Voorhees, Irving Wilson, Realism in American Fiction  
     of To-day..... XVII, C. 76  
 Vrchlicky, Jaroslav,..... XXIV, 309  
     and His Place in Bohemian Drama  
         XXV, 534  
     At the Chasm..... XXIV, 289  
     Vengeance of Catullus..... XXV, 536  
     Witness, The..... XXV, 546

Wages of War (Drama)..... XIX, 129  
 Wagner's Parsifal, The Motivation of..... XVI, C. 123  
 Walberg, Anna Cronhjelm, Translator: Hatto, The  
     Hermit: A Legend—  
     Lagerlöf..... XI, 348  
     It (A Love Story)—  
         Lagerlöf..... XI, 321  
     Story About Gunnel, The  
         —Molin..... XII, 1  
         Without Words—Ta-  
             vaststjerna..... XII, 12

Wall, A. H., Shakespeare's Face..... II, 634  
 Annie Russell, Authorship of De Tribus, The..... VI, 471  
     Dante's Imperialism..... II, 501  
     Is Shakespeare's Caesar Ignoble?.... IV, 191  
     Sordello Club Paper..... I, 424  
     Supernatural in Shakespeare,  
         V, 490, 557, 620

Wallace, Elizabeth, Translator: Grandfather," "The  
     —Galdos..... XXI, 161  
     J. F., Jean Paul Richter..... V, 551

Wally, Haya, Translator: By Ourselves—Fulda..... XXIII, 1  
 Walton, Crane, Brief for Ophelia, A..... III, 569

Walsh, Thomas, Translator: *Fray Louis DeLeon to His Pupil*.....XXII, 79  
 Walter, Religion of Robert Burns, The.....VII, 57  
 Wanderer (Anglo-Saxon).....XVII, D. 96  
 Wanderer's Lament (Old English Lyric).....III, 140  
 Wandering Jew Legend.....III, 323  
 War (Play).....XXV, 523  
     (Turpin).....XXV, 606  
 Warnack, Henry C., Unpublished Letter from Long-fellow on *Evangeline*.....XIV, A. 108  
 Waterbury, Ivan Calvin, Poetic Language.....XXI, 241  
 Watson, A Study of William.....IX, 64  
     Warren, Libraries in Shakespeare's Day.....I, 150  
 Watts-Dunton, In British Verse.....X, 123  
 Way, Arthur S., New Views of Shakespeare's *Shrew*..VIII, 169  
 Wayland, H. L., Remarks on Some Passages in Rabbi Ben Ezra.....I, 57  
 Wedekind, Frank.....XXIV, 23  
 Wenley, R. M., Old Quarrel Between Poetry and Philosophy.....X, 365  
 Wergeland, A. M., Translator: Love Verses from the Hindoo.....XIV, C. 53  
 West, Elizabeth Howard, Translator: Madman Divine, The—Echegaray.....XIX, I  
     Kenyon, Margaret Fuller's Permanent Influence.....VII, 377  
 Weysz, Hans, Translator: Duke and the Actress, The—Schnitzler.....XXI, 257  
 What is Love?.....XIV, D. 66  
 What Should Be the Poet's Attitude Towards His Critics.....V, 135  
 Wheel of Fortune, The: From "Morte d' Arthur".....V, 25  
 When the New Wine Blooms (Drama).....XXII, I  
 Where Romanticism is Still in Flower.....XIX, 332  
 Whistler and Poe.....XXI, 391  
 Whitcomb, Ida Prentice, Lark in Legend and Song, The.....XV, B. 81  
 White, Frances Emily, Browning's Mesmerism from a Scientific Point of View.....IV, 261  
 White, Henry, Theology of Robert Browning, The.....XII, 417  
     James Platt, Cauldron, The.....XXIII, 302  
     Civic Theatre, The.....XXIII, 320

## POET LORE INDEX

Dramas of M. Paul Hervieu,  
The.....XIV, C. 79; XV, A. 77

J. Blanco, A Letter from.....X, 624

Richard Grant: On Donnelly's Cipher.....I, 586

Whitman, Walt,.....V, 289  
 A Boston Criticism of.....IV, 392  
 and Arno Holz.....XVI, B. 61  
 and Browning.....IV, 482  
 and His Art.....VI, 63  
 and Murger.....VI, 484  
 Artistic Atheism of.....V, 498  
 Books on.....VI, 95; IX, 131  
 Comparison and Contrast with Shelly.....VIII, 332  
 Contrasted with Lowell.....IV, 22  
 Criticism of.....IX, 154, 311  
 English Edition of.....VII, 376  
 Friendship of Emerson and.....VII, 71  
 Greek Traits in.....VII, 327  
 Human Brotherhood in.....X, 421  
 In Relation to Christianity.....VII, 607  
 Letters to Doyle.....IX, 617  
 New Edition of.....IX, 626  
 Personality in.....X, 113  
 Poem to.....V, 422  
 Poetry.....I, 129  
 Prose and Poetry.....X, 586  
 Reading Course.....VI, 644  
 Shakespeare for America.....II, 492  
 Shakespeare Question, The.....III, 626  
 Testimonial.....I, 348  
 Woman and Freedom in.....IX, 216

Whitman's Gravestate, At.....IV, 461  
 Ideal Democracy.....XI, 569  
 Message.....IV, 229  
 "Prayer of Columbus".....VII, 161, 218, 275  
 Reading of Life.....XVII, C. 79  
 View of Shakespeare.....II, 368  
 "Wound Dresser".....X, 307

Whitsunday Fight, The.....VII, 405

Whittier, John Greenleaf, "Mabel Martin".....VIII, 158  
 "Snow Bound" Study Program.....VI, 102

Why?.....XXIV, 121  
Wiegand J. and Wilhelm Scharrelmann, *The Wages of War*.....XIX, 129  
Wiggin, Pauline G., *Shakespearean Books*.....XI, 293  
Wilbrandt, Adolf, *Master of Palmyra, The*.....XIII, 161  
Wild Asters.....XIII, 357  
Wilde, Oscar, *As a Poet*.....XIX, 439  
    “*Salome*”.....XVIII, 199  
Wildenbruch, Ernst Harold, *Von*.....III, 393  
Wildenbruch, Ernst Harold, *Von, Biography*.....III, 481  
    *Claudia's Garden*.....VIII, 478  
    *Portrait and Autograph*  
        facing III, 393  
Wilkinson, Maude, *An Objection to Browning's Caliban Considered*.....V, 562  
Willan, J. N., *Schiller's “Jungfrau von Orleans,” Its Point of Contact With Shakespeare*....VII, 169  
Willcox, Ella Goodenow, *Browning's “A Soul Tragedy”*.....XIII, 411  
    *Louise Collier, Deed Foreborne, A*.....XV, A. 30  
Williams, Francis Howard, *Browning's Form*.....II, 301  
    *Chanson*.....I, 547  
    *Clough and Emerson: The Metaphysical Significance of “Depsyclus” and “The World Soul”*....VI, 348  
    *Immortality as a Motive in Poetry*.....IX, 367  
    *Relation of Nature to Man in Browning, The*.....IV, 238  
Tennyson Memorial Address.....V, 55  
Talcott, Characteristics of Magic in Eastern and Western Literature.....IV, 126  
    *On Browning*.....II, 47  
    *Shakespeare's Fidelity to History*..XIII, 91  
“Willow Song,” A New.....I, 27  
    *French Versions of*.....I, 172  
Wilm, Emil C., Characteristics of Philosophy and Literature.....XXIV, 122  
Wilson, Alice L., *Shelley and Verlaine*.....VIII, 406  
    *Margaret Adelaide, Bee Tender, The*.....XIX, 86

Wings, The (Play).....XXV, 352  
 "Winter's Tale," Considered in Connection With  
     Greene's "Pandosto" and the  
     "Alkestis" of Euripides.....XIV, C. 132  
 Miss Anderson in.....I, 92  
 Study Program.....IV, 516  
 Variorum.....X, 300

Winthrop, W., Frederick Tennyson and His Poetry.....X, 258

Wisby, Johannes H., American as Seen by a Melan-  
     choly Dane and a Mystical  
     Hindoo.....XI, 237, 373

Saga Literature.....VI, 281

Translator: Present Day Saga, A  
     —Drachmann.....VI, 394  
     Whitsunday Fight, The—  
         Drachmann.....VII, 405

Thor Horlf, Epitaph.....X, 629

Wisdom of Nichette, The.....XVI, A. 28

Wiseman, J., Country Ramble, A.....XIII, 355

Withington, Gertrude, Motherless Heroines in Eng-  
     lish Classics.....XI, 259

Without Words.....XII, 12

Witness, The (Play).....XXV, 546

Wolfe, Archibald John, Translator: Children of the  
     Sun, The—Gorki.....XVII, B. 1

Woman and Freedom in Whitman.....IX, 216

Woman—Egoist: Meredith's Cecilia.....XXIV, 113

Womanhood, Ideals of, The.....IX, 385  
     in Modern Poetry.....I, 449  
     Old and New Ideals of.....III, 269

Women, At Edinburgh University.....IV, 635  
     Dramatic Ability of.....VII, 512  
     in Music.....I, 292  
     Poets, Early American.....V, 332  
     Shakespeare's.....I, 453

Woodbridge, Homer E., Oscar Wilde as a Poet.....XIX, 439

Woodbury, Charles J., Secret of Pippa's Power.....III, 350

Woodward, Helen Dryer, Santayana on Robert Brown-  
     ing: A Pessimist Criticism..XIII, 97

Wooing of Damayanti, The.....XVI, B. 51

Word for Rossetti, A.....XXI, 322

Wordsworth, William.....XI, 425  
     Influence of Milton on.....IX, 540  
     "Intimations of Immortality,"  
         Study Program.....VIII, 454  
     Literary Democracy of.....VIII, 306  
     "Ode to Duty," Study Program.VIII, 106

Wordsworth's, "Michael".....XII, 583  
     Comparative Study.....III, 87

Workshop, In the.....XXIV, 365

Worswick, M. A., Singer, The.....V, 331

Wright, Charles B., Browning Mistaken by Boyesen.....X, 461  
     Browning Right Again.....IX, 312  
     Two Felicities, The.....IX, 472

Jean A., Fool on a Roof, A.....XXV, 53

Wurtzburg, C. A., "Alkestis" of Euripides and of  
     Browning.....II, 345  
     "As You Like It:" An Inductive  
         Study.....III, 341; IV, 31, 81, 498

Characters in "Much Ado About  
     Nothing".....VI, 126, 491

Passion in "Much Ado About  
     Nothing".....VI, 550

Shakespeare's Use of Life as a  
     Dramatic Material.....VI, 70

Wyatt, Sir Thomas, Sonnets.....III, 44, 97, 127

Wyman, W. H., Bacon-Shakespeare Literature....I, 69; II, 613

Yeats in the Making.....XVII, B. 102

Yeats, William Butler, Portrait.....insert facing XV, D. 1  
     The Neo-Celtic Poet.....XV, D. 83

Yucatan.....XII, 10

Zeigler, Francis I., August Strindberg.....XVII, A. 46  
     Translator: The Stronger—Strind-  
         berg.....XVII, A. 47

Zoology, The Literary Influence of Mediaeval.....XI, 73

Zorilla, José, A Spanish Poet-Laureate.....X, 506







